TRILOGY OF TANTRA

DR. RAMAKANT SHARMA ANGIRAS

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ŚIVA SŪTRĀṆI
BHĀVANOPANIṢAT
KAULOPANIṢAT
TANTRA

Dr. Ramakant Sharma Angiras

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Dedicated to the
Sacred memory of my Mother

Ratna devi

रत्नेश्वरि गृहाणेदं प्रकाशावरणार्चनम् ।
त्वयादिष्टं कृतं मातस्त्वदीयायोपकल्प्यते ।।

त्वत्तः जन्मसमासाद्य लब्धः चिन्तामणिर्मया ।
भक्त्या समर्प्यते तुभ्यं तद्दीप्तं चिद्विमर्शनम् ।।

स्मृतिर्वा प्रत्यभिज्ञावा प्रतिभा वा यदि वा प्रमा ।
सर्वत्र समया भूत्वा दिष्ट्या मां दिष्टवत्यसि ।।

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Preface

Vedas are the outcome of the spontaneous flow of the ancient Indian mind which has responded very well to the accomplished experiences of the internal and external manifestations of human life and nature around it. With the passage of time it became essential to relate the Vedic mind to day to day life of the people of this land. So the later Vedicists felt the need of the classification of the whole Vedic literature. Vedas was treated as a Puruṣa or Brahma-Vidyā or Knowledge personified and the six major branches of different systems of Vedic knowledge i.e. Śikṣā, Kalpa, Vyākaraṇa, nirukta, Chhandas and jiotiṣa were ascribed to that Puruṣa and Female deity of Brahma Vidyā. These six schools of knowledge or limbs, later on, became the basis for the Vedic Tāntrism. Since Tantra is a Śāstra where the abstract knowledge is substantiated or channelised through some discipline or an organised way or a method of use of secret energies of the psycho-physical planes of consciousness namely mantra and yantra, therefore the whole Vedic literature was explored from Śiva-Śakti angle and was organised in the form of Tantra-Śāstra.

In this entire process Tantra did not give precedence to amorphous theories of understanding; rather it commended direct contact in the form of experiential living and persuaded a man to transmute his rank intellectuality into wisdom and relate the whole thought with practicality.

Moreover when Vedic terms and words became obsolete the tāntrika texts helped a lot to understand the lost real ideas of the Vedic mind and Ṛgveda in particular and tried hard to mend a cleavage by building bridges between dharma, artha, Kāma and moksha, and forged a way of emphasising the outer reality only to prompt them to turn inward reality ultimately. So the view of the tāntrika thought has grown from the heart of the Vedic sensibility not from the mere extraneous infiuences.

The major objective of the book Trilogy of Tantra is to dispel the prevailing misconceptions in the domain of interpretations of ideas and values of Tāntrika thought. There has been a general misconception that the Tāntrika thought is mystery, magic and tends to neglect the reality of the logical and spiritual realms. On the contrary it needs to be emphasised that traditional tantrika thinkers did emphasise time and again a logical and spiritual reality through the expression of threefold study of energy as speech (vāk), mind (manas) aad vitality (prāṇa) which in its subtle form manifests sat, cit and ānanda at mico level in the Upaniṣads and later Indian philosophy.

For comprehensive understanding of the concept of Śakti and Śiva some nodal points have been identified and arranged in this Trilogy of Tantra with the help of an introduction, an English translation and a commentary on the three texts of Tantra literature. The attempt is to explore the horizons of a possible dialogue between the scholars of sanskrit texts of Tantra and the west-oriented thinkers of Indian philosophy.

If this 'Trilogy of Tantra' generates an iota of awareness of Indian heritage and its bearings on our present spiritual and cultural dilemmas or the basis of our indigenous perceptions of tāntrika thinkers, the purpose of the book is served. I present this study to the scholars interested in the deep thoughts of Tantra with the sense that they, despite my disability at places, will own it because of their love for Śiva and Śakti.

Srī Sadan
E1-104, Sector 14,
Chandigarh

Rama Kant Sharma Angiras

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ERRATA

Page	*Incorrect*	*Correct*
1	etemology	etymology
2	Mantara	Mantra
2	Tantara	Tantra
5	theirt otality	their totality
67	रोंगसंयुक्तः (Sūtra 7)	रोमसंयुक्तः
69	ब्राह्याद्यष्टशक्तयः (Sūtra 11)	ब्राह्याद्यष्टशक्तयः

Introduction

During my childhood and early youth I imbibed mixed influences of Śiva, Śakti, Viṣnu, Sun and Gaṇapati consciousness. My grandfather, father and gurufather would recite in ritual worship Mahimnahstotra, Hymn to Purusa from the ṚgVeda, The Viṣṇu Ṣaṭpadī of Ācārya Śankara, and Gāyatrī Upāsanā every morning. And on each Sunday, the recitation of the Ādityahṛdaya-stotra was an additional part of the daily routine. On other auspicious occasions a study of Śrīmad-Bhāgavata-purāṇa, Durgāsaptaśatī, Śrīmad-Bhagavad-Gītā was made in the presence of other Brahmins too. These occasions of regularly listening to the chantings enabled me to grasp the word but initially I could arrive only at an unreflective understanding of the underlying sensibility. For quite a long time, my passion was to catch the sound vibrations of the chanting of Sanskrit Mantras, Ślokas and the complex Śutras of the great grammarian Pāṇini. But whenever I objected to such learning without understanding the meaning, I was told by the authorities to go on with my simple aloud reading and not to bother for the meaning as the meaning would flow spontaneously when the sound of the word would be precisely established in my psyche. But that may not be a happy state of affairs. The unreflective understanding of meaning may make you a Jñānī or Pandit but not the Jijñāsu and Upāsaka (aspirant devotee). I liked classical music because there was no meaning. I could enjoy the music classical and Sanskrit word even though they had no meaning for me. I could easily learn how to chant or recite the fourteen Sutras of Śiva; and then passed on to Pāṇini:[1] but without grasping what it precisely was. In my early age, I had completely no idea of the theme of these Sanskrit texts but could relish reading all this alongwith the great works of poetry, drama, prose, etemology, lexicography, philosophy.

The word of the Guru and my aspirations were attuned together for about fifteen years of my boyhood. I was repeatedly told that poet is a man of the word-power, not of the artha-sakti(meaning). Meaning runs after his word.[2] So learning of Sanskrit meant learning the spoken word or meditating on the word and the goddess of speech (Bhāratī or Saraswatī).

Later, I realised that it could be an indirect initiation of my person to Tantra. This was possible primarily because meaning being integral to speeh, the creative encounter with the texts gradually unfolds the inherent meanings to the seeker. The meaning is not external to speech but emerges to the awareness of the coherence between the word, concept and reality. The dawning of the coherence opens the deeper layers of the Mantara to which one was initially introduced through regular chantings.

To explore the inherent mystical system in the apparently unsystematic world of things, thoughts and experiences is Tantara. Tantra is a thorough vision of one's realities and truth which comes to an aspirant through the powerful vibrations that the intonation of the word releases for the seeker after one has pursued it continuosly for a long time, without interruption and with reverent devotion; therefore it is an Āgama. And to find a system one traces the 'fine thread of speech' with which the triune world is knitted well and three significant aspects of one's personality, namely mānas (mind), prāṇa (vitality), and Vāk are synchronised and interfused.

In India this thread of the word or speech was traced out by the Vedic seers in the Mantra-Saṃhitās and Upaniṣads.[3] The Indian mind was always busy tracing different dimensions of the word or speech. Poets, philosophers, ritualists, prosody singers, grammarians, astronomers, astrologers, alchemists, spiritualists, each one found his source of yoni of realisation in the vāk-tattva(speech). Perhaps Vedas were the first manifestation of vāk and chandah-puruṣa and later of tantra and purāna. Upaniṣads are the real tantras as they provide an account of the genesis of the cosmos through the symbolism of the sacrificial fire which is ignited by the sex act of Araṇi-woods, named male (pururavas) and female (Urvaśi). Numerous Upaniṣads or meditations in Chhandogya; vast interpretations of sacrificial symbols in Bṛhadāaraṇyaka, Praśnopanisat and other minor Upaniṣads do give us a clear-cut picture of the luminous tantric thought.

The three fold expression of Parā-Śakti is the basis of existence, awareness and activity of the universal life. In Vedic texts the theories of three fold fire-the Sun in the Heaven, the Moon or the lightening in the space and the fire on the earth are explicated prior to the experience of mono-existence of non-duality of Brahman. Kaṭhopaniṣad explains how the boy hero Naciketā obtained the knowledge of trinity from the deity Yama. And this knowledge was declared Trināciketa after the name of Naciketa.[4] And even if we look at the other aspects of the Vedic way of life, we will find the basis of the Tantra explained in the process followed by the gurus and the disciples who used to spin a sacred thread or Yajñopavīta. The triplicate spinning of the thread, the three knots named Brahma, Viśṇu and Rudra knots are to give it a global form[5] so that it becomes a yantra of the whole wisdom-oriented activity of the vedic mind.

The most significant character of the Tantra is to synthesise all the facts apparently opposed to each other. A Tantric is convinced that oppositions or contradictions do not exist at the very root of the life principle. Paraśu Rāma Kalpa Sūtra proclaims "No antagonism to any being".[6] Tripurā-Rahasyam hits at the very concept of Māyā of the neo-vedantins which actually implies duality and declares "to know all as Maya is ignorance and to know all as Śiva is the true knowledge."[7]

It is interesting to note that the view point of the Tantra-Śāstra embraces all the view points of the Indian Mind right from the black magic of the occultists to the highest peaks of Karma, Bhakti, Upāsanā and Jñāna-Yoga of Ṛsis, Munis, Siddhas, Nāthas and self-knowledge of the towering personalities like Mahāvira, Buddha, Śankara and Rāmānuja and other medieval saints and Bhakta poets. Ten Mahavidyās of the Tantra-Āgama, right from Ādyākāli, Tārā, Śoḍaśi, Bhuvenśwari Bhairavī, Chinnamastā, Dhumavati, Bāgala, Matangī and Kamalā are the female forms of the three-fold knowledge of the Veda-Vāk which was manifested in the form of four Vedas and six Vedāngas(limbs), ten incarnations of Mahāviṣṇu and ten Dharamas of the Smṛtis. So Tantra is such an organised and expanding net work of the Indian mind which accepts each thought form from the Ṛsi mind to common mind but transforms it into a systematic expression of vital, psychical and

spiritual energies like the waters of the Gangā (Gangodakam) which consecrates the dirty waters of city streets (rathyodakam) and relates rathyodakam to the waters of the ocean.[8] The Tantra is the quintessence of the whole Vedic and Veda-influenced thoughts, which grew from the ancient Indian mind and also assimilated some other influences which were not opposed to the basic insights as propounded in the received tradition.

If the tantra is a three dimensional manifestation of the Vāk-tattava or Nadā-tattava, and, if it definitely inheres the three aspects of Tantra (the expansion), Yantra (the systematic control over the expansion) and Mantra (the sound capsule-form of the whole expansion), then certainly it is nothing but the Vedic mind transliterated into the mind of the Jainas, Buddhas, Śaivites, Vaiṣhavites, Śaktas, Cārvākas and others. All the thought expressions and actions of these flowing minds had been contributing to one another and emerging into the vast ocean of Bhāratam(India), the paradigm of Bhārati the Veda-Vāk, the speech of knowledge. This Bhāratam is not a mere land, rather it is the yāntrika or earthly expression of the mind of the goddess Saraswatī, who went on flowing for centuries in the form of river waters and went on radiating in the form of Sāvitrī, the light of the Sun of knowledge.

The history of this country bears witness to varied influences from alien cultures which were the outcome of invasions by the Greeks, Kusānas, Śakas, Hunas, Arabs, Mangols and the British. These diverse communities intermingled the indigenous people. They had their own social, political, ethical beliefs. But no history has been written so far which provides a proper account of the specialities or their social behaviour, the place of woman in society, the code and conduct of the indigenous tribes which still persist among the many tribes of Indian society. So the major practical problem at the various stages of Indian history has been primarily how to accommodate the personal, social, political beliefs and practices to the distinctly different ways of life and beliefs which were being assimilated time and again. None has tried to trace the impact of external influences on the native tradition and the manner in which they percolated to or modified the social and political ethos of the existing ways of life in this country.

It is but natural that the philosophic attitudes of nations

crystallise in the form of social and political behaviour and reflected in language, literature, art and science. So Tantra accepts all these forms of human expression in theirt otality, and gives recognition to the instinctual life as a means for realising the aura of its spiritual and metaphysical base. When tantra means a nation, Kula or a family, an organisation, yantra becomes the protective and controlling force in the form of political, social and economic means, Mantra works as the consciousness and wisdom which inspires the whole tantra and awakens the Kundalinī or serpent power of each individual and the whole family or the nation. Perhaps, the Indian society has lost its Mantra today and may be in search of some Mantras to purify its social, political and economic ethos. So long this triune social, political and economic yoni of this country, is not purified through Mantratapas, the question of emancipation and harmonious manifestations of higher life will be delayed and postponed.

In the view of Tantra and the total Hindu Dharama-Śastras and other works of ancient literature and art, Dharama, Artha and Kāma become the yoni or the source of human life and, when purified, culminates into Moksha. According to the traditional view he is the most sensible who is involved in the harmonious development of the three Vargas(dharma, artha and kama) simultaneously.[9] But Mantra is the only means through which one can establish this harmony or samatvam which is yoga.[10] Thus Mantra-Sādhanā is the only sādhanā which works as the central force or energy in the Tantra (expansion of human kind), and yantra is the concrete structure which controls the massive expansion. That is why the Vedic seers used to chant Mantras in their regular Śāntipātha (reading for peace) in their regular social gatherings. Let your Mantra be of the same calling, or homogeneous, homotypical, homosocial, and harmonious. Let there not be any imbalance in your Mantra mind or active psyche.[11] So Mantra is the only thread which spreads over the whole family, class, society and humanity. Today, the human mind has lost its Mantra in the complicated pattern of over-strained life, completely conditioned by a particular type of money-mindedness, sex, violence and craving for advantage over others. Technology without any Mantra is going to play havoc with the whole human life, like a disgruntled woman

whose man is neither capable of arousing her womanhood nor capable of giving her any kind of discipline through gratification. Tantra is there to question each person whether he has found his Mantra or not. And if not, then, why not search for one's Mantra for a better, creative and meaningful life.

In the present work, I have selected three almost neglected but significant texts of Tantra to comment on (i) Kāulopaniṣad, (ii) Bhāvanopaniṣad and (iii) Śivasūtrāni. Though these works belong to three different systems in the Indian tradition; I have chosen them to show the unity of the metaphysical, ethical and aesthetic dimensions of the human condition. There is an underlying unity which gets manifested in the structuring of the different levels of human experience when a seeker makes an effort to come to terms with the absolute reality. Though small in size, the texts are written with traditional brevity almost in capsule form. Each book composed by the authors is an epitome of a particular philosophy, and is presented in the then prevalent masterly style of aphorism during the pre-Christian era. Each crystallises the subtlest theories in their minute details by using a minimum number of words. The power of the word is used in its most condensed form. A Sutra is characterised as "an aphorism, the earliest form chosen for mnemonic reasons, in which philosophic thought was couched in India, necessitating often elaborate commentary (Bhāsya) which frequently differ widely in their interpretation of the original and have occasioned various schools".[12]

Though the three texts belong to three different schools of Śakti cult and Śiva cult, yet their approach is similar in their total emphasis on establishing an immediate and direct contact with the reality. They do not coax the aspirant or any guru to follow their directions. But if the aspirant, who, through his dedicated enquiry, accentuated with study of scriptures and the sacred manuscripts, and freed from egoistic compulsions and worldly involvements, desirous only of enjoying Śiva-life or Śakti-life and ready to have the great experience of the transcendent and the immanent simultaneously, is most welcome to fulfil his desires.

There are two small Upaniṣads-Kaulopaniṣad and Bhāvanopaniṣad which deal with the realisation of the Kaula way of Śakti-worship and 'Samaya' way of the Śakti worship respec-

tively. The word 'Upaniṣad' used for them indicates the most sensitive and the esoteric depth of knowledge of the Tantra-Śāstra in these texts. These three texts bring out the unity between what have been regarded as three distinct and independent faculties in the Western intellectual tradition: namely, cognition, (Jnāna), affection (Ichhā) and volition (Karma). Unlike the western thinkers, the Indian seers had held that it is not possible to visualise the emergence of a desire (Samkalpa or Bhāvanā) in the absence of knowlege (Jñāna) as it is impossible to conceive a desire which does not find any expression in action. A search for the underlying principle of the unity of these three facets of human existence is the aspiration of the seeker which finds its expression in the various stages of the Sādhanā in the Tantra tradition. And intuitive recognition of the unifying principle is self-evident to a Siddha. It would be helpful to trace the ways in which this principle has been worked out in the various schools of thought in the Indian tradition.

Bhāvanopaniṣad explicates both the aspects of the Indian mind, Yoga and Bhoga. Bhāvanā an active meditation is needed for both. Without Bhāvanā one's Bhoga or enjoyment, the expression of consciousness from within the centre to peripheral world, the source of ecstatic delight or beatitude, is not fruitful. In the absence of Bhāvanā, Yoga, the withdrawal of consciousness from the peripheral world of enjoyment to the central intensity pulsating in its silent bliss, awareness is not possible. This active meditation or Bhāvanā in its intense form, turns Yoga into Bhoga and Bhoga into Yoga. So there exists no division like Yoga and Bhoga. To dispel this division (of Yoga, Bhoga, guru, Mantra, deity, soul) is the consequent of Bhāvanā. "And Bhāvanā is nothing but Upāsti"[13], says Swatantra Tantra. And Lalita-Sahasranama, the celebrated scripture of the Śaktas, too, confirms this point of view—"She (the great Sundarī) is attainable through this active meditation"[14]. And this Bhavana is also love for the Divine, which activates the aspirant to act (worship) and to know. That is the basic spirit of the Vedic Upaniṣads. But the authority of Purva-Mimamsa school also gives due importance to Bhāvanā which is necessary to attain perfection in Yajña. There Bhāvanā is an active inspiration to bring the desirable result in due course of time which means the inspired energy of one's (Bhāvayita's) mind and spirit which compels the resultant

to come to existence or to manifest itself[15]. Hence in Mīmāmsā school of Jaimini's total sacrificial philosophy of action, the three terms used in relation to Bhāvanā are : Bhāvitā, Bhāvanā and Bhāvayitā. The root of all the three words is bhu : to be or to exist. Bhavitā is the resultant which is invoked and inspired by the Bhāvayitā the doer (or the meditator) through Bhāvanā to leave the state of non-existence and abstraction and to come to existence, to the manifest as concrete reality.

So in our Trilogy of Tantra, Bhāvanopaniṣad tackles the problem of realisation of both the aspects of consciousness active in the universe as kāmakalā and as grounded in the tranquility of Herself. As a medium of this ultimate realisation she awakens Bhāvanā or Kundalinī-energy in the true aspirant. The great treatise Tripurā-rahasya, in its Jañānakhanḍa, proclaims that the physical appearance of the world exists only because of its essence lying in Bhāvanā[16]. But, what is Bhāvanā ? The reply is "the Will which is free from any confusion or dwindling thought or doubt. is Bhāvanā". The Will independent of any alternative argument, reasoning, uncertainty and mental aberrations, is Saṃkalpa.[17] Upaniṣad states that when this primordial Samkalpa (Will or deliberation) arose in the Absolute Brahaman, there was creation.[18] So unperturbed will to do a thing is the basic force of world-creation and spirituality. Once this Bhāvanā or Samkalpa-Śakti is oriented towards Brahaman-experience, it must lead one to the experience of the Absolute. This Bhāvanā Śakti of the Tripura Tantra is very close to the Nirvicikitsa-Jñana, a knowledge free of any impurities of nescience of the Vedāntins. The difference lies in the concepts that Tantra uses the same Kāmakalā, because of creation, (a Vedāntin may call it Bandhan or bondage) for the purpose of emancipation too. The approach of the Tantra is appreciable in that it uses the Kāmākalā as Bhāvanā to attain both the ends-Bhoga and Moksha. In the words of a great Buddhist Tantric, the explanation for this type of application of Kāmakalā or same Bhāvanā to attain new consciousness is : "a small crystal of poison kills all the living beings, but the knower of the mystery of that poison can use the same poison in such a way that it may save the yogi from death."[19] A Vedantin needs pure knowledge for that. But the significance of Brahaman-Jijñāsa (will to know Brahman) is

placed in the very first Sūtra of the Vedānt Sūtra.[20]. The etymology of the word Jijñasā shows that the combination of the two forces of the psyche are expressed through the root 'Jñā' to know and 'sa' or 'san' desire to know. To conclude: the Tantra has synchronised all the trends and efforts of the Indian mind to substantiate the vision of the seers, saints and the common man. Thus the Karma theory of Mimāmsā, Upāsanā and realisation of Upaniṣad-Vedanta are wisely incorporated and made complementary to one another. So Tantra uses this term Bhāvanā in the context of Upāsanā, adoration and meditation together. To arouse Kundalinī or to experience the union with Brahman-consciousness or Śiva-Śakti consciousness, all embracing technique of Bhāvanā (active meditation) is used through one's actions, knowledge and behaviour: A Śaivite sings—

"Oh Siva my total activity is your adoration."[21]

Bhāvanopaniṣad deals with 'Śrividyā' placed there among the ten mother-figures of Mahāvidyās namely Adyākāli, Tārā, Ṣodaśi (Śrīvidyā), Bhuvaneśwarī, Bhairavi, Chinnamastā, Kamalā, Bagalāmukhī, Dhumāvatī and Mātangi. All these ten Mahāvidyās represent and protect all the directions. Ṣodaśi belongs to North-East front in specific, but permeates the total cosmos in general. Similarly all the other nine Śaktis pervade the whole universe. But undoubtedly Śrīvidyā embodies the Karma, Jñāna and Upāsanā of the Vedas and Upaniṣads chiefly and the latest techniques of Āgamas partly. It has much in common with the Uṣas in the morning red sun-worship or Brāhmi-Gāyatrī worship of Upaniṣads. Red colour, symbol of creative desire, love, beauty and vitality, is very powerful. As eachdawn (Uṣa) is vermillion red with the enchanting floods of light andr eflects its colours on the rhythmic vibrations of the dew drops, hanging on the tiny edges of the blades of grass, the deityArun ā, the red one, is not only compassionate but also 'karunā-rasa-sāgarā', the ocean of aestheticism and compassion. Waves of beauty, bliss and compassion radiate from her eyes and she wields pāśa (bond or noose), aṁkusha (goad), arrows of flower and bow in her four-

hands and is hallowed with her own accomplishments or radiance.[22]

Actually the sensibility of the Vedic seers was formed and attuned to nature in the different aspects of her beauty, anger, grace, peace, etc. So they could see the primordial images of nature around and could listen to the primordial sounds rising in their minds and nature simultaneously. But the perceptual experiences of nature are followed by an individual subject's attempts to relate with the objects of experience in diverse ways such as an inclination to acquire, use, transform, or improve them etc. This may be termed as process of 'mentalisation'. When the process of mentalisation of those open experience started Āgama and Tantra directed the aspirant to understand the real nature of mentalisation and then to reopen closed doors of experience by using the key of Sabda-sādhanā, the rehearsing of Bijāksharas, the code word like 'Aim', Klīm', 'Hīrm', 'Om' or by the listening of the inner music or by meditating on Omkāra. Thus a realised Tāntrika could see the relation between speech sound and the instinctive energies like sex-energy at the lowest base centre, between the ear and heart sound. So he could generate, move and channelise these dormant energies by producing and pronouncing the key-note. One can see the effect of the particular sound in the world of animals. A particular sound made by a female tigress as a call for mating, generates tremendous energy in the male tiger walking in the distant jungle.

The call is by the female for the participation of the male in the process of creation. So Āgama Śāstra recommends each action to be performed with the muttering of the Mantra, during the period of adoration of deity. Success of Sādhanā lies in the mastering of some of the word-sounds pronounced in a particular style. In this way, Śabda-Sādhanā represents and includes learning of the Vedas, Nāma-Japa, meditating on the navel centre or heart centre, chanting of the Mantras and Stotras and thus seeing the world as consciousness.

By suggesting the 'antaryāga-vidhi', i.e. the method of internal worship of the goddess, the Bhāvanopaniṣad explicates the mystery of the Mantra and Yantra both. In this way, it embraces all the techniques of different schools of thought and puts them into the melting pot of Bhāvanā leading to Jīvanmukti as the

culmination of the whole realisation. The significant contribution of this Upaniṣad, which is a manual of the Kādimata of Samaya-mārga, is the masterpiece of Śrīsādhanā, was recognised by the gurus of Śankara school and other Vedāntins, and celebrated scholars of Tantra and Indologists like Śrī Bhāskara Rai Makhin, commented on this Upaniṣad.

Samāyachāra

There are two schools of Kundalinī-yoga. One is Samaya-yoga in which a yogi always meditates and realises that the mother consciousness is always with him 'Mayā saha iti Samayā'. His approach to Kundalinī is corroborated by the right and normal forces. And as Kundalinī rises from her birth-place and crossing all the chakaras moves with passion to marry her beloved Śiva in the Sahasrāra. She is worshipped by yogis as Saubhagyavatī or Samskāravatī, transformed, satisfied with her, and her spouse's glory, she looks at other sādhakas with full grace and compassion realising the pain and suffering of other sādhaka created by the dissection or division from their beloved spouses. So this way of Śāktas is called a yogamārga in which Kundalinī the individual, like a yogini makes a lot of tapas or austerity as the daughter of Himālaya, Umā, to find her Śiva at Kailāśa. First, the origination of the idea of unity with the beloved and then to attain this unity is yoga. The first phase of this unity is dhyāna-yoga and the second is called laya-yoga. When Tantra says "Dhyāna-koti samo layah" it means: when millions of movements of dhyāna or bhāvanā (meditation) merge into the continuous flow of consciousness, is layah or samādhi.

Bhāvanopaniṣad supports the view of Samayāchāra or Daksh ināchāra. 'Samaya, also means the way of equanimity or balance of Śiva-Śakti-Bhāva, the Samaya-yoga. Samaya also conveys the sense of propriety of conduct, maryādā i.e. dignity and moderation. Lalitā Sahasrnāma-Stotra says that Lalitā is inherent in the Samaya (Samayāntastha) and (Samayācāra tatparā) pleased with Samayāchāra.[23] She is the form of Dakshināmurthy[24], south facing and represents favourable Śiva who assumed the form of a boy of sixteen and, as a guru, imparted the quintessence of knowledge through silence to his disciples. She is described Caitanyarghya Samārādhyā Caitanya-kusuma-priyā she is

propitiated with the offering of arghya of oblate water of con sciousness and is fond of flowers of wisdom-consciousness.[25] All this supports the view point of the Bhāvanopaniṣad which emphasises and explains the method—internal yoga or worship of the deity only through psyche. It does not give any importance to the external worship or show of piety. Its theme can be substantiated as "adoration of the consciousness by the consciousness with the consciousness".

Yantra and Mantra and ritual form of Śrī-yāga or sacrificial act of Śrīvidyā are interpreted in terms of total experience of Parāśakti or consciousness. There is neither any need for deviating from the Vedas, Smṛties, social responsibilities and tradition nor of clinging to the five Makāras (madya, mamsa, mīna, mudrā and maithuna).

Schools of Śrīvidyā in Samayāchāra

Though in the literature there are references to about fourteen schools of Śrīvidyā yet only three schools are prevalent among sādhakas; Kādividyā of Manmatha (the cupid), Hādividyā of Lopāmudrā and Sādividyā of Nandī. Bahvanopaniṣad mentions only these three vidyās—as "Saisā Śāmbhavī Vidyā Kādividyeti vā, sādividyeti vā Hādividyeti vā rahasyam"[26]. The distinction in these vidyās lies in the emphasis on some particular aspect of the Deity and its Mantra by the different schools. Kādi school has given first priority to some other syllables of the Mantra which represents different aspects of the Major Deity suitable to a particular aspirant psyche.

The Bhāvanopaniṣad follows Kādi school of Kāmarāja and explains the intricacies of the Mantra, Yantra and body of the aspirant and directs him to merge these three categories into the same one consciousness. This absorption of the three is made at the level of Bhāvanā. That means, the three Bhāvanās which were developed independent of each other are sunk into the stream of one unifying Mahābhāva. The Śutra thirty-one clearly explains the culmination of these bhāvanās as "merging of all mental propensities, like 'I' and 'Thou' is and is not, duty and lack of duty, and adoration in the self, is to offer oblation (made of knower, knowledge and knowable) to fire (of consciousness)."[27]

KAULOPANIṢAD

Lalita Sahasrnāma-Stotra, while praising the great goddesss maintains that she is "Kulakundalayā", one who resides in the reservoir or pool of Kula,[28] She is Kularūpiṇī means she is the form of Kula and Kula is that where earth category (ku) merges (la or līyate). That becomes Mulādhāra, the root of Kaula-sādhanā. According to Kāmadhenu Tantra 'ka' sound is the great symbol of the primordial desire, the root of creation, sustenance and annihilation. That is the origin of all the sounds and objects.[29] And the vowel 'U' is the lower kundalī-sakti which consists of five deities, the five vital forces and bestows all the four fruits of life (i.e., Dharma, Artha, Kāma and Moksha). 'U' is the round eyed Śiva and the base of all the auspicious.[30] 'Ka', the primal desire or sex energy, joined with 'U', the Siva energy, is 'Ku', the earth or Bhūmātā. 'La' is the form of triplicate Kundalī, the passion for man, woman and the issue or of spring.[31] It is more physical and fleshy. It represents moon-consciousness, earth-consciousness and Kṛsna-consciousness.

Etymologically, the word Kula means a triad—"Mātā (measurer), Mānam (measure) and Meyam (measured)". Lalitasahsranāma describes the great goddess as the human consciousness who relishes the nectar of Kula the family, the clan, the nation, the world. She is Kulānganā, the chaste woman of a dignified family and the owner of the family. She is Kaulinī, Kul-yoginī, dwells in every house, village etc. But she is also Akulā, one who is beyond Kula or any restriction or any set of rule and regulations, above any code and conduct.[32]

As such, one cannot agree with the view point of Shri Pandit R.Ananta Krishan Shāstri and Shri Karra Rāmāmurthy Garu that "the Kaul group, of the four objects, viz., Dharma, Artha, Kāma and Moksha, towards the attainment of which a man should strive, this series treats of Artha and Kāma which pertain all to the concerns of this world. In it are to be found the several processes of black magic practised for the gratification of one's selfish desires and the accomplishment selfish purposes."[33]

Contrary to the above view, the basic thought of Kaulas seems to be rooted in the statements of ancient Upaniṣads like

'Mātṛdevo bhava' and the story of Umā Haimavatī in Kenopanisad, when female consciousness attains its grandeur because of its love, affection and complementariness for creation. Even the Purusa-Brahman of the Upaniṣad, to rise from amorphousness to articulation seeks female form and awareness: "The one to find cosmic forms, seeks and sticks to a single yoni and sometimes to all the yonis."[34]

So the woman with her divine aura was the great subject for the study of the self. She was named Vāmā, not that she belongs to left side of the man or passivity as it has been a long standing notion among the ignorant people. Vāmā represents the aesthetic instinct or action with beauty and for beauty—"Vamati Saundaryam" means a woman who radiates beauty.[35] So Vāmācāra does not mean a path full of anti-social, sex dominated, and permissive way of indulgence and gratification. Both the friends and foes of womanhood have distorted this concept. It is actually awareness of the beautiful and the gratification which leads a Kaula to self-accomplishment. Because he is in constant touch with the bliss and beauty consciousness, for him the whole existence and the knowledge is a paradigm of divine beauty and love.

Our texts, the Kaulopaniṣad gives the quintessence of Sākata vision, totally undetached vision i.e., one does not like to attach one-self to any pleasure or pain, loss or gain, fame or ignominy, and accomplishment or mastery over things. This awareness can be experienced but cannot be preached like any technical knowledge to anyone. The uninitiated or uncultured mind is neither in a position to discriminate between the awareness and the nescience nor can he see them in their essential unity and wholeness. So the Kaulasādhanā is a very complex discipline which cannot be followed by the people whose sensitivity is low. If someone, without this sensitivity, imposes this energy on one's psyche without the requisite preparedness he may do himself incalculable harm, both physical and psychological. Therefore, Kaulas are advised not to make any kind of show of their spirituality. Rather, they are advised to keep it a secret by leading a normal life amongst common people and accommodate people belonging to different ideologies. So a Kaula has a tremendous sense of ethics and morality, but his sense of aesthetics is always

dominant. His ethics flows from aesthetics.

The Kaulopaniṣad does not mention 'Makāra-sādhanā'. On the contrary, it recommends "Madādistyājyah"[36] the avoidance of intoxicants, stimulants, drugs or wine in their crude material form which stands totally opposed to the sensitivity of an aspirant. If taken under the administration of the spiritual these donot remain intoxicants any more, but, if they are taken under the influence of ignorance or animal passion, they generate nothing but violence, passion and mental disorder and ugliness.[37]

I think the psychology of five Makāras in the Vāmatantra is peculiarly valid. Five Makāras (Madya, Mānsa, Matsya, Mudrā, Maithuna) represent only the idea of mundane world of desire, passion, ambition, lust, enjoyment, thought world or all names and forms, that is the projection of mind or mental constructs. In the Tāntric symbology, the whole five-fold world of objects is just mind 'Sarvam manah eva'. This five fold manifestation of the mind is to be transformed into self-consciousness. The tangible reality around the aspirant is to be metamorphosed into Truth which is beyond any concept of time and space or the world of Māyā. If the five Makāras are the five phases of the hunger or kālī, then she is to be fed continuously, without any interruption till she is contented with the uninterrupted flow of nectar of sixteenth digit of the moon. Tantra accepts the language and expression of the common man and imparts metaphysical interpretation to it. He picks up dust and mud but finds splendour of the lotus in it. In the Tantra-rāja tantra. He warns the followers to minimise their passions for drink. The moment, an aspirant swallows a drop of wine just for the sake of his sensual gratification, he falls from the realm ef kuladharma.[38]

The important thing is Manolaya (merger of the mind), the limit of the experience. The wine can be an aid to a Kaula if he wants to get out of any neurosis created by kundalinī sādhanā in the beginning; to have a fleeting glimpse of awareness, he may enjoy complete faith in the spirit of Śakti-sādhanā. Another symbolic aspect of the Kaula-sādhanā is that the process of the preparation of the wine is indicative of the self-awakening. By decomposition and putrification of the solid matter in the water, by formentation and stirring, it deeply generates the burning or

exciting qualities of the fire element. So from earth element to water and thence to fire is an ascending order of the fire kundalinī through Trinity. But this phenomenon is a universal one. In the Purānas, the legend or myth of the occan churning is very illuminating. Mind is the occan.To distill the ambrosia or nectar from the ocean the Devas and Asuras were advised by Viṣnu to bring the medicinal plants and trees and other things from all the corners of the world, throw them into the ocean and to churn the ocean so well that the decomposition of the matter is complete. As a result, the cow (Kāmadhenu) appeared. Next to the cow was the Vāruṇī Devi (wine), who appeared in the form of a juno, with red intoxicated eyes and smiling face before the Asuras. The Asuras refused to accept her, while the gods welcomed her (surā, the wine goddess) and were named as suras.[39]

The Kaulopaniṣad, in the very beginning of the Sāntipātha (reading for peace) prays to Vāruṇī (the wine) daughter of Varuṇa in the West to bring peace for the aspirants. But in the actual text, no mention is made of Vāruṇī or wine or any other Makāra. The ethical part of this Upaniṣad is wonderful and presents a balanced view of spontaneous morality and ends with the statement :-

"Sarva samo bhavet"
A Kaula should be one with all.

KĀMA-KALĀ

The 'Nāsadīya-Hymn' in Ṛg Veda, while searching the root-cause of the creation, explains that when the existence and non-existence were absorbed into the great silence, a ray of Kāma shot through the heart of the great silence and there was creation all over the universe. That ray or string of Kāma or desire measured the immeasurable, gave a form to the formless, name to the nameless. The great silence becamṣ Śmasāma, the creation ground and Śava or the dead body of Śiva. According to Tantra this state of Bhagawati is—

'kavalīkṛta nihśeṣa tattva grāmasvarūpinī'

when she has absorbed the total number of the entities into herself and herself is absorbed in the all embracing, the great silence Śiva. So the total play of creation, sustenance and absorption is the play of Kāmakalā. This initial impulse of Śiva, the desire, supreme entity, responsible for the total activity of the universe, is Kāmeshwari or Kāmakalā, and the desireful supreme entity, Śiva is Kāmeśwara. This Kāmakalā is active in all, i.e. moving and motionless. Arthur Avlon in his introduction to Kāmakalā Vilāsa of Puṇānanda Nātha, quoting Sarvollāsa, explains that in Kāmakalā single Bindu shows the state of laya (absorption), two Bindus as the state of creation. and three Bindus as the state of continuance or sthit.This Bindu is a metaphysical point of energy about to manifest itself. When this Kāmakalā is known as conceptual reality it is Devatā (Deity), when it manifests itself into sound symbol, is Mantra and when appears in a form or symbol, is Yantra. Śri T.V. Kapālī Sāstriyar in his hymn to the Goddess Lalita Kāmeśwari, the Mahāmanustava, states "She who is Kāmakalā, becomes the eternal portion in each being. Holding out openly through the seed-sound Hrim, the expensive universe is in the macrocosm. It is she again who reigns as the eternal portion in the microcosm."[40] To put it succinctly, we can say that the whole play of the Kāmakalā is the evolution of the one to its two-fold aspect as changeless Śiva-consciousness and the changing Sakti-consciousness.

TRINITY OF THE KĀMAKALĀ

My observation is that the concept of the Kāmakalā in Tantra can be traced in the Vedic concept of Yajña. Every sacrificial act is related to the Saṃkalpa, will ; animus, determination and resolve. The whole structure of Yajña moves around that Samkalpa. The great Bṛhadāraṇyaka Upaniṣad says. "The self (Atman) is identified with desire alone. What it desires, it resolves; what it resolves, it works out; and what it works out, it attains".[41] The great law giver, Manu, too, confirms that Samkalpa or deliberation is the root of Kāma or desire and Yajña is the offshoot of the Samkalpa.[42]

Yajña is nothing but the three fold evolution of the animus in action. It represents the theory of three fires (earth fire, the Sun and the Moon) which make the triangular symbol of Yoni, the female genitalia in Tantra. The pulsation of this kāma-Bindu (the dance of kālī) can be seen only when the heart of the yogi is completely devoid of passions like the clear sky immaculate, or like the complete silent void of the crematorium (śmasāna). And only this state is described in the Stotras :—

> "She, the kāmakalā, is engaged in her act of copulation with her spouse Mahākāmeśwara or Mahākāla".[43]

The great treatise Tantrāloka says: "In the void of Mahākāśa the secret triangle of desire, knowledge and action is called Bhaga, the yoni, in the centre of which the cincini śakti, vibrates ever".[44] This impulse of Prime Desire creates a throb or spanda which creates nāda, the symbol of sound world. When this nāda concentrates, it becomes Bindu which represents the earth-sṛsti the object world. All these three fundamental entities are indicated by a triangle which can be explained with the example of a small spider. A spider emits an end of a tissue of the web and with the support of this tissue it hangs down to earth producing more and more threads in space. But to give strength to that thread, the spider ascends and conjoins another thread with the other and in the end there is a web circle. So a triangle under a circle indicates the creative prime impulse of desire heading towards fullness or wholeness. This evolution of kāmakalā can be understood with the help of the diagrams available in the Tantric texts.

The mystic diagram of Mahā-Tripura-Sundarī, named Śrī-Yantra, is constituted of nine triangles surrounded by two eight petal and sixteen petal circles respectively. It means the kinetic energy emanates and moves as triangular force, but finds its stability in the circle (sampurnatā) or wholeness. Triangle, the symbol of kāmakalā emanates from wholeness and acts and moves towards wholeness. The symbols of triangle and the circle both have their base in the Upanisads. Brahman of the Upanisads is three-fold, Sat, Cit, Ananda, Truth-Consciousness-Bliss. The Vedas are three; the fires are three-earth fire, electrical in space and gaseous in the sphere of Sun. The words are three-

Bhūr or earth, Bhuvar or 'Antariksha' and Svar or 'Dyuloka'. The states of the soul are three Jāgrat (waking), Swapna (dream) and Suṣupti (deep sleep). The life described in the Upaniṣads is three-fold, Annam or physical, Praṇah or vital and Manas or mental. The trivṛtkarana theory or theory of triplication of the three elements (earth, water and fire) is well discussed in the Upaniṣads. But the total activity of the Upaniṣadika life begins with the idea of wholeness, "Om That (Brahman) is infinite wholeness and this (universe is the same). The Infinite wholeness proceeds from the Infinite whole. And then, taking the wholeness of the whole, it remains as the Infinite whole alone."[45]

So these two entities in one is the essence of the Śākta Tantra. In the form of Tripura, She manifests Herself as an active triangle of Icchā (prime desire), Jñāna (knowledge) and Kriyā (action). She subjects Herself to a three-fold evaluation of the three cities as Her play. But when She transcends Her play, (all the creation etc.) she is Lalitā, which means "Lokānatitya lalate, She illumines by swallowing the total duality of the worlds). She is described as a supreme consciousness with the indication of circle.

To conclude, the approach of the Tantra is appreciable in that it uses the Kāmakalā as Bhāvanā for both the ends, Bhoga and Moksha. In the words of Tāntrikas, the explanation for this type of application of Kāmakalā or Bhāvanā to attain Mukti can be repeated as follows:

> "A small piece of crystal of poison kills all the living beings, but the knower of the mystery of that poison can use the same poison in such a way that it may save the Yogin from death". (See footnote 19)

Needless to say that the Bhāvanopaniṣad explicates the quintessence of the mystery of 'Śrītantra, Śrīmantra and Śrīyantra through the medium of one's own constitution of body, senses, vitality, mind, ego, intellect and the self'.[46] Because the great manual of Tantra Lalitāsahasranāma gives instruction: "The Great Goddess Lalitā is adorable by the introvert and is available only to them".[47]

The Kaulopaniṣad does not say much about the intricacies of the Śakti-Sādhanā. But its total emphasis is on the Tāntrika way of life or view of life. It is not only a manifesto of the Kaulatantra dealing with the problems of ethics, morality or a code of conduct, but it also provides a true picture of the effortless flow of the true characters of Kaula-living at the level of self-consciousness. His ethical approach is not of a man who imposes some rules and regulations on himself and is trying to ascend the mountain of Sādhanā with the help of those crutches. But a Kaula's morality or ethics flows from the top of the mountain down to the earth. Any action or reality which leads his heart to the experience of expansion of consciousness becomes a virtue. And any behaviour which leads his mind to strain and contraction is a vice for him.

So a Kaula's living conduct depends totally on his true relationship with his beloved, the Great Goddess. Brahmāndapurāṇa in its section Lalitopākhyāna (3, 4, 41, 71-81) gives details of his ways and means of life, but also indicates that a Kaula's total activity of life reflects and is oriented by his deep sense of surrender to his consciousness.[18] Whether circumstancial situation may be for or against, a śāktaś mind should be in a state of tranquillity and harmony and his unflinching devotion to his Deity. He may avoid the ostentacious public life. He should be established in spirituality and should always aspire for reality.

Even the Kulārṇava Tantra or some other Yāmala texts which are prohibited or banned by the moralists, have ethical values in abundance. They all stand for great human values. Only the language of five Makāras in Kaulamārga seems deceptive to a novice. But if a Kaula feels that Makāra-Sevana is the basis of the Kaula Tantra then he is completely mistaken. We do not see most of the drunkards, and meat eaters and womanisers as liberated souls. Such people must understand the instructions given against 'Paśupānam' in Tantra, or they must approach Sad Guru (master) who can tell them the secret of five Makaras.

ŚIVA SŪTRĀṆI

I could have selected a third text related to the philosophy of Śākatas for my comments. As there could be many more texts dedicated to Tripurā Bhagwatī like Tripuropaniṣad etc. But, then, the scheme of the things would have been very different. Therefore, I selected the third text related to Śiva, the lord of animal creation and the spouse of Great Kāmeśwarī Tripurā. I got this hint from the text Kāmakalā Vilāsa of Punyānanda and Lalitā-Triśatī-Stava of Brahmānandapurāṇa. The later text instructs the aspirant in a straight forward manner:

> "Only that person who knows the mutual secret relationship of Śiva and Śakti can understand Śrīcakra. Out of the nine cakras or circuits of Śrī-Yantra four belong to Śiva and five to Śakti. If an adept enters the elan vital (in Bergsonian philosophy one may call it creative force) within the organism that is able to build physical form of the Yantra, he will find the peripheral square having four gates of Dharma, Artha, Kāma and Moksha and three concentric circles inside it, the next two concentric circles of sixteen and eight lotus petal respectively and the last cakra, the Bindu, full of bliss, the sanctum sanctorum belong to the four Śiva Cakras. The Cakra consisting of fourteen triangles forming the outer rim, the next two cakras composed of ten triangles each, the cakra consisting of eight triangles, and the cakra, constructed of simple downward triangle, belong to the five cakras of Śakti. The epilogue of Lalitāmbā-Triśatīstava confirms this fact and declares – the person, who understands the universal concommitant relationship of the cakras of the Śaivites and Śāktas, alone understands the mystery of Śrīcakra."[19]

Thus, on the one hand, the text of the Bhāvanopaniṣad and Kaulopaniṣad explicates the secret of Śrīvidyā from Śākta angle of view and, on the other hand Śiva Sūtras explain almost the same entities of Tripurā-Sādhanā from the Śaiva point of view of Pratyabhajña, Trika or Spanda Śāstra.

While writing on this trilogy of Tantra, I could apprehend the possibility of placing the three texts as miniature of the

Śruti-Smṛti and Yukti-Prasthānas of Advaita-Tantra-Darśana as parallel to the Buddhist and the Vedānt philosophies. The concept of the Trinity in Kāshmir Śaivism and the concept of the triangular evolution of the conscious.energy in Tripurā Tantra had been complementary to each other like a man and woman for a very long time till today. If the primordial energy is called Kaulinī, Śiva is a Kaulika who wields her as a crescent moon on his head and Devi Kaulini wields Him as Her Saubhagya-Bindu on Her forehead. In Kulārṇava-Tantra Śiva Himself proclaims the wonders of Kaulasādhanā. Addressing his Kuleśwarī, He states: "Bhoga (enjoyment) is transformed into Yoga, the sin into virtue and the world as a bond turns into emancipation in the Dharma of Kula."[50]

A famous legend describes the origin of these seventy-seven Śiva Sūtras by narrating the manner in which the Sūtras were handed over to the great Guru Vasugupta in dream state in the last quarter of the 8th century A.D. He was directed to collect these Sūtras engraved on a rock named 'Śankaropala'. Having collected the Sūtras, Vasugupta wrote a small treatise, consisting fifty-two verses of Spanda-Kārika, expounding the essential of the Sūtras. But some scholars attribute these Sūtras to Vasugupta and the Kārikas to his disciple Bhatta Kallata, who also wrote notes on his Spanda-Kārikā. The origin of this Śaiva school of Advaita can be traced back in some of the ancient Upaniṣads and Purāṇas. Śaiva tradition says that this knowledge of Śiva which flowed from the five mouths of Śiva in the form of ancient tantra-literature was lost by the people because of the loss of their memory. So, in the beginning of the era, of Kali, Lord Śiva ordered His incarnation, Durvāsā, to impart this knowledge to his eldest son Tryambaka, born of His creative will. From the ninth generation of Tryambaka, Ācārya Somānanda, the writer of Śiva-Dṛṣti and Parā Triṃśikā-vivṛti, belonged to the 9th century, He was another follower of Vasugupta who substantially contributed to Śaiva Pratyabhijñyā-philosophy which was known earlier to a great dramatist Kālidāsa, who propounded it in the love story of his glorious drama, Abhijñāna Śākuntalam.

The Pratyabhijñā School of the Śaiva Trika philosophy constitutes a logical part of it and the Spanda school promotes

the experiential aspect of it. According to the Trika Darśana, the Supreme Reality is three fold,—Śambhu, Śakti and Aṇu, and that is the reason why the text of Śiva Sūtras is divided into three sections namely Śāmbhavopāya, Śāktopāya and Āṇavopāya. Śaivites also use the other terms like Pati, Pāśa and Paśu for the above categories. All the other thirty-six entities of the Trika philosophy are the unfolding of this three fold Reality. When the aṇu or the animal, recognises this Reality, he is one with Śiva the Pati. The achievement of this recognition is not a matter of simple cognition or knowledge. It is the recognition of the existent Reality like the recognition of Devadatta who has been already seen in the past had gone into oblivion and is recognised in the present as beloved one. So in recognition the lost experience is resurrected. The difference lies in this recognition not being of the external other but of the inner unity which has been missed by the seeker due to his ignorance. This resurrection of Śivahood in the Aṇu-Pramātā or the animal spirit is Pratyabhijñā. Ācārya Śankara in his praise to Dakṣiṇāmūrti Siva has also used the word Pratyabhijñā in the context of Advaita Vedanta who in sleep becomes mere existence and on waking recognises, 'I have slept so far'. To Him the perceptor, Dakṣiṇāmūrti, this obeisance is offered."[51]

In the very first obeisance to Dakṣiṇāmūrti, even the great Ācārya uses the image of the Trika Śaivites as—'The universe appears in the self like the city with its structure in a clear unsoiled mirror'. Though the city in the mirror is not real, yet it appears as real in the mirror through Māyā. The difference lies in the concept of Māyā of the Trika Darśana.

The word Pratyabhijñā is well discussed in the theories of perception and experience by the commentators of Nyāya-philosophy. Most of them are Śaivites. But Pratyabhijñā as a complete vision and a systematic school of thought is propounded only by the Śaivas of Kāshmir. Vācaspati Miśra in his celebrated commentary on Śankara's 'Adhyāsa-Bhāṣya', comments on "Recollection" and "Recognition". The object of recollection 'Smṛti' is either very far or in the past, while the object of recognition is very close in the present to the recogniser.[52]

They have used this word in the context of supreme spiritual

enlightenment. Īśwarapratyabhijñā-Vimarśiṇī expounds that self-oriented ebullition of understanding or knowledge is Pratyabhijñā and moreover, it is the search for the experienced self-consciousness, which is being experienced in the present. The expression of this experience would be like—'undoubtedly, I am the same Īśwara'.[53]

The basis of this thought was already there in the texts of Svacchanda, Mālinī and Vijñāna-Bhairava Tantras. But that was always misinterpreted in the light of the concept of duality, prior to the existence of the Ācāryas of the school. The significant exponent of this school are Somānanda, Utpalācārya, Lakshmana Gupta, Abhinava Gupta and Rajānaka, Kshema-Rāja respectively.

The other wing of the Trika philosophy is Spanda school of thought. The Text Śiva Sūtram of Vasu Gupta is the manual of this school. The interpretation of these Sūtras are available in the texts of Spanda-Kārikā of Bhatta Kallta, Spanda-Pradīpikā of Utpala Vaiṣnaiva, Śiva-Sūtra-Vārtika of Bhatta Bhāskara, Spanda-Nirṇaya, Spanda-Sandoha and Śiva-Sutra-Vimarśini of Kshema Rāja and Śiva Sūtra Vārtika of Varada-Rāja. While translating these Sūtras I have kept the Śiva-Sūtra-Vārtika of Varada-Rāja and Śiva Sūtra Vimarśiṇī of Kshema Rāja in mind. Even though I tried my best to get the Vārtika of Bhatta Bhaskara, yet I could not get it.

This literature on Spanda tells that when Parama Śiva is full of Ānanda (bliss), there is a will spontaneously spurting, to manifest herself as wave of bliss and that is the root of the total creativity of the universe. This ever-pulsating kinetic energy of Saguna Śiva (qualified Śiva) permeates the whole cosmos. Therefore, it is also expressed as Pūrṇāhamtā 'All permeating Supreme Egoety of Śiva'. Which is nothing but ebullition of Śivahood. That is also named as free-consciousness. (Citi or Vimarśa of the Cit). The root of the word Spanda is Spadi, which means a very light movement, the primordial, as the first tender feeling of a young girl. Later on it grows into a young woman full of vibrating energy of knowledge (Jñā) and action (Kriyā). Because of this conscious energy, the Parama Śiva is Cit or consciousness. Ācārya Sankara as a poet proclaims in his famous book, Saundarya-Laharī (the wave of beauty) only if conjoined with the Śakti, Śiva earns the privilege to exist,

otherwise Siva is not in a position even to move".[54] So the bliss in the Spanda Śakti represents freedom, scintilation, His Will, luminosity, His Cit-Śakti (consciousness) reflection, omniscience pleomorphicness, His action or Kriya Śakti.[55] These powers of Siva indicate limitless treasure of His conscious energy (Citi Sakti or Spanda Sakti).

The text Siva Sūtrāni is divided into three sections, namely Sāmbhavopāya (the way or device of belonging to Śambhu), Sāktopāya (belonging to Sakti) and Āṇavopāya (the device belonging to Aṇu or Paśu-Pramātā, the man living at the level of instincts and impulses). The first of the three tackles the reality from the angle of non-duality, the second with duality versus non-duality, and the the third from the angle of pure duality.[56]

In the end, I would like to comment that our texts of Samayācāra (or Daksināćāra), Kaulācāra (Vāmācāra) of Sakti-worship and Spanda philosophy of Kāshmir Saivādvaita put together here, constitute the three fold vision of Tryambak-Śiva. With these we worship Śiva who nourishes our being, provides vitality and nectar of life.[57]

ॐ नमः परमप्रकाशवपुषे शिवाय

Prostrations to Śiva, Whose Body is Supreme Light

अथ शिवसूत्राणि
ŚIVA ŚŪTRĀṆI

प्रथमः उन्मेषः
(First Opening)

This comprehensive manual of Vasu Gupta of Kashmir on Śaivism is a magnificent treatise on Kashmir Śaiva philosophy. Though like other texts of the six systems of Indian philosophy, it too presents the quintessence of its own philosophy in an aphoristic way, yet it has its own peculiarity that it does not exhibit any intellectual play of rationality for the criticism or refutation of other schools of thought which are not in tune with it. It explains the whole Śaiva thought in such an organised way that each one of Sūtra (aphorism) takes its serious reader to the direct experience of the harmony of the whole. Therefore, unlike other texts it does not start with the formula of explaining the significance of its own attempt and subject expressed in their respective philosophy. The present work begins with the direct approach to the consciousness.

चैतन्यमात्मा ॥ १ ॥

Consciousness is the Self.

It is well known to the students of Indian philosophy that the substratum of the whole Indian mind has been the realisation of the soul and self. 'Know thyself' or 'This Atman or Self is Brahmn'[1] or the conclusions of the total outcome of the

Upaniṣads of Brahmavidyā, Buddhism, Jainism and other theistic and non-theistic schools of India.

Every Ācārya has expressed his experience or thought of Ātman or self in the light of his emphasis on the subtlity or infinity of the self. But Śaiva interpretation of the self is very interesting. According to them consciousness is of the nature of light (Ābhāsa or Prakāsamānatā) illuminating effulgence and appearance. Existence reveals itself through its appearance. This appearance is not separate from existence. Its essence is the base or self of the individual and the cosmic life. That is why Śaivites chant, "O Lord Thou are my Ātman or self, or myself is nothing but thou and my intellect is Parvati, the spouse of Siva"[2]. We can understand this Sūtra through the analysis of the following statement 'I am Siva'. 'I' may stand for existence devoid of qualities or Nirvikalpatā or Nirguṇatā and 'am' stands for its essence the source-energy of the whole creation. Consciousness is the self of all the animate or the inanimate. So self-attainment is the attainment of Śivahood. Bhagawāna Paraśurāma, a great Tāntrika, says : "Nothing is higher than self-attainment."[3]

In understanding Śaivism, it is significant to note that this "Citi or Caitanya" is not inactive because 'Caitanyam Citkriyarupam'[4] means that consciousness is always full of its three Saktis i.e. independent will, knowledge and actions. That is the ultimate form of supreme Śiva and that is the substantial existence or the basis or self of the all.[5]

ज्ञानं बन्धः ॥ २ ॥

Acquisition of knowledge is bondage.

The word Jñāna (knowledge) has been discussed constantly in all the scriptures of Indian philosophy. Some schools of Indian thinkers hold that knowledge is always a result of the acquired images of the objects through senses and the mental process. But this sort of knowledge of the various objects is always at the level of information. In this way each knowledge, depending on the proximity of its objects, like books and other things, being always dependent, therefore, is a bondage.

Ācārya Śankara in his Adhyāsabhāṣya on Brahm-Sūtra boldly declares: "All the practical distinctions which are made

between means of knowledge, objects of knowledge, and all scriptural texts are based on nescience"[6]. These distinctions obstruct the comprehension of ultimate reality. There is a tendency to identify the knowing subject with his body, the senses, and so on when we try to grasp the operation of means of knowledge. Without the employment of senses, perception and the other means of knowledge cannot operate. This results in the erroneous notion that the body, the senses etc are identical with or belong to the self of the knowing person.

So the human cognitive activity has for its presupposition the-superimposition described below "to know consciousness as non-consciousness and non-consciousness as consciousness is binding"[7].

Actually, the Sūtrkāra (author) after having described the 'Ātman' the self, the being, the consciousness as transcendent and free, immediately comes to the root cause of non-freedom, conditioning or bondage. So he describes this bond as a condition created on the self by another entity called Māyā. This entity or Māyā through its mass productivity creates fragmentation. In the state of fragmentation, only fragmented knowledge appears before the consciousness. This fragmentation of the psyche is the result of the three-pronged conditioning of the soul by three Malas called Māyā-mala, kārma-mala and Āṇava mala.

Māyā-mala conditions the Puruṣa (the man) through its universal phenomenon that is the contact of the man with the worldly objects[8]. Kārma-mala appears when the man begins to respond or act and react to the cause of the world of Māyā.[9] Āṇava-mala is produced when the Aṇu or the man or jīva takes it for granted that he is not Śiva but he is a small man of Māyā. The second Sūtra describes the bond of knowledge as the resultant of Āṇava-mala, the self imposed ignorance, born out of one's own will[10]. He becomes dependent on ignorance and therefore does not recollect his basic independence coming from Śiva, the Supreme.

योनिवर्गः कला शरीरम् ॥ ३ ॥

Yoni (Māyā) produces a group (of fiive Kañcukas) and Kalā separates the Puruṣa physically.

Yoni is the source from which a group of five sheaths of Puruṣa originate i.e. Kalā, Vidyā, Rāga, Kāla and Niyati. This is named Māyā-Varga or Yoni-Varga. So the yoni is Māyā which leads the man to division, duality and illusion. The root of the word 'yoni' is 'yu' which means to mix and shuffle the matter and then to create distinctions. And the word Māyā also gives the sense of the root 'Mā', to measure (the immeasurable), the cause of ignorance as well as that of non-ignorance too. Māyā dresses the Purusa with these five Kañcukas (wrappings) and makes him completely ignorant.

The first effect of Māyā as Kalā, through its power of disecting, gives a physical form to consciousness and restricts its infinite power of action to a little or limited action.[11] As Kalā restricts and limits the infinite action (omnipotence), the remaining four vargas namely, vidyā, rāga, kāla and niyati restrict and limit the omniscience, completeness, eternality, and universality respectively.[12]

The writer of Vartika on Śiva Sūtras Varadaraj defines the word kala in a more concrete way—Kalā is a śakti of Māyā through which the self or Ātman attains a particular grasp form (body) and is contracted and restricted to do only a few limited actions.[13] In Spanda-Śāstra of Kāshmir Śaivism the whole reality is classified into thirty six Tattvas or categories. The first five tattvas belong to the pure and transcendental or metaphysical reality or existence. The sixth tattva is māyā, the most material power which, through its māyā-mala, creates the bond of physical knowledge and the unlimited jñāna śakti of puruṣa is contracted and then the unlimited action energy of the man is restricted through the kārma-mala of kalā śakti. Thus unlimited, unrestricted, free and independent will, knowledge and action are enslaved by the three bonds of āṇavamala, māyāmala and kārmamala respectively and the man is made paśu, the animal or jīva. Āṇavamala generates a sense of incompleteness, and constrains the free nature of consciousness by contracting the will power.[14] Māyāmala results in fragmentation of unlimited cognitive powers of consciousness by contacting it with the sense organs and psyche.[15] Karmamala restricts the omnipotence of consciousness by contacting it with the karma-Indriyas (motory senses) and pranas.[16]

ज्ञानाधिष्ठानं मातृका ॥ ४ ॥

The metrix of the letters and verbal order is the su bstratum of knowledge.

The whole knowledge of the world and its objects is based on the use of words which are made of letters. These letters are called Mātṛkās as they constitute words and through words we carry on all our activities of mind as well as the general worldly life.

According to the scholars of the school of Sanskrit grammar the four steps or states of the speech inspire us as Kāmadhenu-vāk.[17] The first state is Parā, in which the speech goes into silence and it is pure awareness without any activity. The second stage is called Paśyantī, where this awareness unfolds its first world of scene. In the third stage, speech changes into rattling in the chest and is named as Madhyamā. In the fourth stage it comes to throat and from there to mouth and with the help of effort and the stress at places of particular speech organs, it manifests itself in the form of specific sound called Mātṛkās i.e. letters or syllables (vowels and consonants). The whole discourse of human-knowledge or experience is constructed with these letters. Because of the light of this lamp of the language or speech the whole civilisation is illuminated with the help of this power of speech or Vāk-Śakti and the man is able to produce and preserve the wealth of knowledge. This knowledge always makes an attempt to know the unknown and measure the immeasurable and therefore, the fifty letter sounds of Sanskrit, vowels and consonants are called Mātṛkās, mothers, the yoni, the source of knowledge. But they belong to Māyā. These are a bondage for a Śiva-Yogi. We can judge the condition like the dependence of human mind on language without which human growth is impossible. Each word is closely related to its meaning, so the whole extraneous diverse knowledge has its basis in Māyā, and, therefore, is a bond.

उद्यमो भैरवः ॥ ५ ॥

Entelechic impulsion is Bhairava.

Now to shut this triangular bond of Māyā or the world of thought-process one needs an experience of intense zeal to

become one with one's own Śiva. Udyama is a throbbing self-oriented, unified experience which is just like a melting pot in which all the impurities of psyche are burnt and the totality is experienced. The writer of Vārtika on Śiva-Sūtras, S Varada rāja explains Udayama in the same way and adds that it is a state of Purnāhamtā (a thorough experience of one's universal self or egoety)[18].

So the man, whose all energies are oriented or introverted to the supreme Śiva is a Bhairva, one with Sivahood. The individual letters of the term Bhairva represent Bharaṇa (from Bh) (Ramana from Ra) and Vamana (from va) which means fulfilment, bliss and creativity respectively[19]. In Tantra and Āgama the word Bhairava has a unique place. It is a form of Rudra-Śiva, burning like thousands of suns, destroying all the extraneous worlds of Māyā at the end of the whole creation and is eulogised as 'Kalpānta' Dahanopamah'. He has piercing and bright teeth and a vast body of universe.[20]

In Śrī-Lalitā-Sahasranāma-Stotra, Śakti, the Goddess Lalitā is described as worshipped by Mārtanda Bhairava, the sun Bhairava.[21] At the experiential level the concept of Bhairava has everything to do with the unlimited burning, light and heat which swallows the whole world of impurities and disunities——a centripetal tendency of the psyche which decomposes all the centrifugal tendencies of the thought and mind.

शक्तिचक्रसंधाने विश्वसंहारः ॥ ६ ॥

Multiple forms of Śakti when retracted cause dissolution of Universe.

This Sutra, too, explains the Bhairava experience, which can be interpreted in two ways according to the first, when Bhairava wields his Śakti-Cakra or disc-weapon of fire, the universal ignorance or the external manifestations of creation are burnt to ashes as in case of Tripuradāha (burning of the three cities of a demon by Śiva), and Kāmadahana (burning of god Cupid) with the fire of Lord Śiva's third eye. According to the second, the word Sāndhāna has too many meanings: one is 'to wield' and the other is 'to conjoin or to unify' and Cakra also means weapon and a group of Śaktis. When multiple Śaktis working in the world are unified with one super Bhairava-experience, the

extraneous disunity of the world, mind, speech and vitality disappears.

जाग्रत्स्वप्नसुषुप्तिभेदे तुर्याभोगसंभवः ॥ ७ ॥

One can experience 'Turyā' (the Supreme consciousness state) despite the distinction between the three states, namely waking, dreaming and deep sleep.[22]

This Sūtra can be interpreted in two ways. According to the first, in order to experience the Turīya (supreme state of consciousness) the seeker must penetrate beyond the series of three states, namely, waking, dreaming and deep sleep. According to the second, the experience of Turīya is possible for a Siddha (the arrived one) in any of the three states despite the distinction between the states of waking, dreaming and deep sleep.

These interpretations are based on the two different senses of the term 'Bheda'. In the Trika-Darśana, the second interpretation is accepted in preference to the first. The three states of consciousness represent the triune imbalance of triangular māyā. But once, with the aid or grace of Bhairava this chain is broken, the divine flash of consciousness is possible to attain. But even if these three states remain in touch with Turīya, the fourth may transform these three.

ज्ञानं जाग्रत् ॥ ८ ॥

Knowledge (of objects of sense perception) is the waking state.

All the sensory perceptions come under the range of waking state. So this kind of knowledge based on the aid of extraneous activity of senses and their contact with their objects is defined as waking in Āgma-Śāstra.[23] So Jāgrat (waking state) is the total peripheral area of human experience. Knowledge acquired in this state is used for all those practical purposes which are essential for our survival. Here consciousness operates as an agent or the doer (kartṛ-bhāva).

स्वप्नो विकल्पाः ॥ ९ ॥

Conjuring images devoid of objects is the dream state.

Svapna or dream is a state which is closer to Śiva or self.

The contact of the senses with objects is removed and the self-consciousness is playing with its own fanciful imagination. The consciousness of the dream-state is named as 'Pravivikta-bhuk', which means the enjoyer in seclusion, who enjoys his own world of Samkalpas of mental activity.[24] In this state. consciousness more of a spectator than a doer. His doership is over. His draṣṭā-bhāva or seeing is predominant. Because of the vikalpa-vṛtti the mind conjures up its images by words and fancy which are devoid of objectivity.[25]

The Saivites are of the view that though the dream-images do not have any external referents they are exclusively mental objects of an extraordinary nature.[26] However, according to Śankara these mental objects are parasitical on the waking state of consciousness through the sense-organs have become inactive in the dream state.

अविवेको माया सौषुप्तम् ॥ १० ॥

Veiled consciousness lacking discrimination is the state of deep sleep.

Suṣupti is the third state in which consciousness is in contact with māyā and avidyā. But no modification or mental content (discrimination) is involved. Only the two entities are in touch with each other and the veiled consciousness is completely inert and inactive. Consciousness is silent but gazing at ignorance, and is embraced by ignorance and the two cannot discriminate each other. Therefore, the word Suṣupti can be derived from 'Su' (śobhanā or soothing) supti (sleep). So it is a soothing undisturbed dreamless sleep which seems to be very close to non-existence or void.[27] Where self is not distinguished or discriminated it is aviveka, but when that is identified with ignorance, it is māyā. So these two components, indiscrimination and identification, constitute suṣupti. Suṣupti is different from the dream state. This aspect is intelligible from the grammatical analysis of 'svap-svap' (susvapa) and suṣupti. According to Sureśvara, the absence of vṛttis (modifications) characterises suṣupti.[28] But Sankara seems to be more close to the Śaivites or Śāktas as he does not emphasise on the absence of vṛttis, but on the complete but temporary withdrawal of consciousness from producing any effects or modifications.[29] This view is quite close to the

position of the Śāktas regarding suṣupti who hold that complete inward contraction of consciousness by the jiva is suṣupti.[30]

त्रितयभोक्ता वीरेशः ॥ ११ ॥

Vīreśa, one who arrives at Śivahood can spontaneously enjoy all the three states.

In Āgama Śāstra, Vīra is a person who inspite of all the risks has chosen to tread on the path of self-culmination. He is courageous to aspire for the experience of Śivahood. Īśa is a word for Swāmi or Guru. So the master of Vīras, the enlightened one is Vīreśa. According to Kshemarāja, Vīreśa is one who is the master of his senses as he has full control over them.[31] He is the only competent person to enjoy the three states of consciousness with one look of pure, superconsciousness, that is Turīyā, the fourth where the whole imbalance of trinity is set into balance and harmony. According to Śaivites there are three categories or levels of aspirants..... The animal, the human, the divine. The human level is a Vīra level and the divine is a vīreśa-level. According to Śāktas Turīya is a state which manifests the nāda of awareness of cit.[32]

विस्मयो योगभूमिका ॥ १२ ॥

The novelty of the each phase of ascension to Śivahood is enveloped in wonder.

Kāshmir-Śaivism is basically a philosophy of Ānanda or beatitude. In the Upaniṣadas, it has been already expounded that Brahman is nothing but pure bliss "Raso vai sah". Each man is aspiring for Rasa in his life.[33] But the essence of 'rasa' or ānanda is camatkāra, the experience of wonderful at every step. His each moment is saturated with a sense of wonderful ecstatic feeling of union with the lord.

In Indian aesthetics, the life of any art (kalā) is rasa or beatitude. These rasas are nine. Out of these rasas Adbhuta-rasa has emerged out of the sense of novelty and exciting wonderfulness. So this adbhuta-rasa pervades all the other eight rasas on account of being camatkāra or flash of wonder.[34]

इच्छाशक्तिरूमा कुमारी ॥ १३ ॥

The will of such a yogi (aspirant) is Umā—The Primordial virgin.

A genuine curiosity or enquiry once awakened will bring the ultimate experience to the seeker. But the seeker must concentrate on the question with a single-mindedness without any wavering. There should be no abberations on the part of one's enquiry. The will of a yogi should be a will like that of Umā—the would be spouse of Śiva. Umā was a name given to Pārvatī while she, as a young girl, performed such austerities or tapas which gave a shock of wonder to her parents and other gods, too. During her tapas, the burning heat of five fires around her, the extreme cold of Himalayan snow, and the other big impediments created by her mother and other gods failed to allure or waver her from her love for Śiva. This will to attain Parmasiva, was not separate from Śiva. Eventually, it merges ito Śiva and Śiva emanates from it.

Some scholars give the etymology of the word 'kumari' as "kum mahamayabhumin marayati" which means the word 'ku' stands for earthly desires or the downward flow of energy through enjoyment or bhoga. The destroyer of this state of energy is kumari, the sublime or immaculate will.

दृश्यं शरीरम् ॥ १४ ॥

The visible universe (is) his body.

The yogi, vīreśa, has his will as a universal will the whole cosmos is his physical body. The soul of the person whose will becomes the universal will becomes the soul of all the jīva and ajīva (animate and inanimate), is certainly a man having his microcosmic body transformed into macrocosmic body. His body and mind become one and universalised.

The body of man has very important place in the philosophy of Śaivas. It is the temple of paramaśiva where He manifests Himself into multiple plurality

हृदये चित्तसंघट्टाद् दृश्यस्वापदर्शनम् ॥ १५ ॥

When mind merges into the Heart, the visible world goes motionless, mute.

The whole visible world around the viewer or draṣṭā is a creation of his own mentalisation. Otherwise totality of the world around us in itself is Śiva or existence alone. All the main Vedānta theories of Yogavāsiṣtha, Māndūkyakārikā etc. support the view that visible is nothing but the vision of the viewer or perceiver. So it is one with the mind.

The other very important word is Citta, which is an amalgam of consciousness plus non-consciousness. It is the granthi (knot) of cit and acit and is the seed of māyā. Naturally, when the mind is silenced by its touch with the pure consciousness, the visible world alongwith its creator citta is transformed into pure consciousness. That is the great intuitive experience. Grammatically, the word cit means pure intellegence, perception, life-consciousness, but by conjoining a past participle 'kta' with it, the word cit becomes citta which means consciousness conditioned by the concept of time and space. Now this conditioned soul is liberated only when it has an unconditioned contact with the pure consciousness or it merges into that. That consciousness is termed as Hṛdaya, though, commonly it is known as heart, the mind, the 'anāhata' centre with its bent in the right part of the chest. But in Upaniṣads and philosophies this world is used for 'ātmā', the self or consciousness. The root word 'hṛ' means kidnapping, abduction or forcible carrying away of the illusion. Śankara, commenting on Chāndogya-Upaniṣad (8.3) clarifies that ātmā and hṛdaya are one. Though in everyday use, we may say that self or ātmā resides in the heart. But from the etymological angle hṛdaya is just ātmā.[35]

So as a concluding remark, we can say that the roots of the subjectivity of the visible world, or illusion lie in the mentalisation. When the mind energy is converted into consciousness-energy, the world of illusion is annihilated and it rests ineffective in its void. In that state non-existence and void can be experienced too.

शुद्धतत्व संधानाद् वाऽपशुशक्तिः ॥ १६ ॥

By meditating on Supreme (Para-Śiva) one transcends one's animality.

There are 36 tattvas (fundamental entities) in pratyabhijñā

philosophy.[35a] In Sākta philosophy tattva is that which expands into multifarious forms. These tattvas include 25 tattvas of Sāmkhya and 11 more tattvas are added to this number. These tattvas are classified as Śuddha (pure) and Aśuddha (impure) tattvas. Śiva, Śakti, Sadāśiva, Iśwara, Śuddhavidyā are the five pure tattvas. Śiva is the supreme śuddha (pure), sandhān means to apply one's all forces of intellect, mind, speech and action to discover the supreme. Eventually, fruitful discovery will bring divine Śivahood in him and he will be freed from all the sensuous bonds—the bondage of animal passion.

वितर्क आत्मज्ञानम् ॥ १७ ॥

Vitarka (I am Śiva, who is the all prevasive soul of this universe) constitutes his self-realisation.

Although the word tarka has several meanings like hypothesis, guess, argument reasoning, inference etc. yet here the word vitarka has been used in a very different sense. In Yoga of Patanjali vitarka has been used for vices, wrong actions or gross elements like etc. But here it means self knowledge and self-realisation. An enquiry or search for truth with zeal transformed into Śiva consciousness is vitarka.

It is a state of communication or living where the superficial reasoning has left the understanding. Argument is necessary only when there is even a little doubt. But in a state of doubtless realisation where the whole knowledge flows spontaneously, reasoning is superfluous and useless.[36] When the reality or truth is so closed to the yogi, the things or meaning are understood or expressed without any use of speech or gesture or when each word or gesture of yogi manifests only truth, self or wisdom, the tarka will have to disappear.

लोकानन्दः समाधिसुखम् ॥ १८ ॥

As the self becomes one with all the lokas, bliss of samādhi is a blessing for all.

After attaining self-realisation in samādhi, the behaviour of a yogi towards the world or people around him is the behaviour of a person who loves all and distributes his joy and bliss amongst people within his circle of influence. His actions be-

come a source of spontaneity and he is a master of his universalised will, knowledge and actions.

शक्तिसन्धाने शरीरोत्पत्तिः ॥ १९ ॥

Through the mastery and wielding of his will-power, the yogi can body-forth all forms.

In the context of 'vibhūti-yoga' of Patanjali and Śrimad Bhagwadgītā, a yogi may have siddhis and powers; but in the present context of Śaivism such powers will make a yogi just a magician or an occultist. Self-realisation has nothing to do with the exercise of these powers. But the way in which his self has become one with all, he can manifest his self in any form for the sake of other's welfare or for his own spontaneous bliss.

भूतसंधान भूतपृथक्त्व विश्वसंघट्टाः ॥ २० ॥

At his will, he can nourish or bring them up, the animate and the inanimate, destroy their ailments, and can perceive the universe in a glance.

or

He can preserve all forms, destroy them and re-create them.

The first meaning of this Sūtra is strictly according to the Vārtika of Varadarāja. In the second meaning, we feel that a Śivayogi has attained his freedom which was lost in animal state. But in Śiva state he is free to choose or not to choose. Ethical scriptures or manuals donot govern him. Ethics is that what he exercises. Because his conditioning has withered away. Time and space are his agents.

The next Sūtra, too, explains his attainment of Śiva-hood. Beyond which nothing remains to be attainable. That is complete saturation point.

शुद्धविद्योदया च्चक्रेशत्वसिद्धिः ॥ २१ ॥

With the dawning of absolute pure knowledge, one becomes Cakréśa.

Out of the 36 tattvas of Trika philosophy, śuddhavidyā or sadvidyā is the fifth one in descending order, that is Śiva, Śakti, Sadāśiva, Īśwara and śuddhavidyā. With the union of Śiva-

Śakti, Sadāśiva tattva is the first outcome in which 'ahantā' or 'I-ness' dominates 'idantā' thisness. Subject consciousness governs object consciousness in the first state. In the next īśwara-tattva, energised consciousness or object-consciousness prevails upon the conscious energy, the subject. In Iswara-bhāva, there is a pull for extraneous worldly manifestation (unmeṣa), the opening of the eyes to see this Samkalpa or this desire for creation concretised or substantiated. In Sadāśiva state, there is a strong hold of antelechic impulsion (nimesa, the closing of eyes)[37].

But in suddhavidya subject (I) and object both are synchronised in such a harmonious way that there is a complete balance and ananda of samarasatā. So this is a state of Cakréśa where subject consciousness is the master of energised consciousness or Śakti-cakra.[38]

Cakra is a mendala or one's circle around oneself in which one lives in harmony with his world.

महाह्रदानुसन्धानान्मन्त्रवीर्यानुभवः ॥ २२ ॥

Instinct with Parā-Śakti, the fount lake of all, He experiences the virility of his mantra.

Any mantra which has been accepted by an aspirant for 'japa' or chanting, is in a position to give the wonderful desired results only when the sādhaka (aspirant) has reached its all the sixteen meanings. And the most secret or ultimate meaning of any mantra is supreme śakti. That śakti is named here as 'Mahāhrada' the fount lake of all the mantras. Hṛada is a small water pool which represents a conditioned mind full of so many confusing noises-generated by his sensuality. Mantra, too, represents a formulated or a closed psyche locked with Avidyā. To reach Mahārada', the primordial flow of Nada-Mahasakti is the only way to unlock the powers of mantra or one's psyche. So Mahahrada is a 'kārana-sarovar' the source lake of primordial waters which symbolises universal conscious energy full of life and sound.[38a]

अथ द्वितीय उन्मेषः

The Second Opening (Section-II)

This manual of Śaiva philosophy is classified into three chapters named Unmeṣas, the three-pronged effort to explain Śambhu form with Śāmbhavopāya, Śakti with Śāktopāya, Aṇu (jīva) with āṇvopāya. The ultimate approach of this manual is to give us a triangular look of the Reality but with a single eye.

Unmeṣa is a word for a very delicate and gentle opening of an eye that is just like the opening or blossoming of a lotus. In Śaivism, the opening of the third eye Śiva is most significant. It is not mere intuition, intelligence par excellence or wisdom. Śaivites call it Pratibhā. It means the vimarśa-śakti of Śiva which radiates ever in front of the Lord Śiva, the self of the whole. It has its triangular dimension of fire, sun and moon.

However, its first opening or manifestation starts with a clear and intimate glimpse or view of Śambhu. The second opening relates to an intimate view of Śakti and the third gives a clear view of the jīva or aṇu, the atom. Śambhu is Paśupati or Śiva the first entity in Śaivism, Pāśa is his Mayā-Śakti or Kāmadhenu, the second entity, Paśu is the animals, jivas, the calves, the third entity. So this philosophy is called a Trika also. To have a glimpse of the whole totality with this single and flawless eye is the philosophy of Śiva.

चित्तं मन्त्रः ॥ १ ॥

Mantra is the form of mind.

There is another set of the three words used frequently in Śaiva texts i.e. Citi, Citta and Cetya. According to the ancient grammarians, the root word is 'citi' in the sense of 'sanjñāna' which means awareness or conscious energy. That conscious energy, conditioned by its own movements, desires and

knowledge is Citta the mind. Cetya is an object of consciousness. In Tantra, the mind, being the middle entity represents both the pure consciousness as well as the object consciousness. So by nature, this mind is physico-spiritual.

Mantra is a systematic collection of some words and sounds which are produced at both the psycho-somatic levels. Speech and sound are the most intimate manifestations of our inner word. So naturally, the Mantra-sounds are the power points of one's psyche and when rehearsed, they protect us from all the inauspicious elements and evils. But in the reverse or inverted order, when the words or sounds are silent during meditation, the Citta (mind) itself becomes Mantra. The sound form is converted into psychic force and one can attain desired results.

प्रयत्नः साधकः ।। २ ।।

The impulsion for Siddhi is the true Sādhaka.

On the part of spirituality, constant awakening is a prerequisite to achieve one's ends. Patanjali also recommends this constant effort to attain Samādhi in Yoga. The 'abhyāsa' is the effort for being firmly established in that stage in which the complete potential of an aspirant is realised.

विद्याशरीरसत्तामन्त्ररहस्यम् ।। ३ ।।

The secret of Mantra lies in the body of knowledge.

The order of the words in this Sūtra may be changed into Sattā, Vidyā, Śarīra. Sattā is primordial existence which radiates through knowledge and knowledge radiates through words (body form). Any Mantra is deeply linked and equipped with this triangular reality and unity. When one is aware of this unity, the Mantra unfolds its secret meaning[29].

गर्भेचित्तविकासोऽविशिष्ट विद्यास्वप्नः ।। ४ ।।

Mind grows and develops in the womb of Mahāmāyā, and has an imperfect and rudimentary knowledge as in dreams.

Garbha (womb) of Māyā is a network, so designed and perfect in its mechanism, which projects the simple consciousness through its myriad instruments as multiple and wonderful phenomenon This qualified consciousness begins to feel and

create life, birth, death, age, caste, creed, pleasure pain etc. The pure 'samvit'[10] is subjective to delimited knowing and is forced to behave as an agent of Māyā-Śakti to create a world of dreams, the fanciful offshoot of imperfect knowledge.

विद्यासमुत्थाने स्वाभाविके खेचरी शिवावस्था ॥ ५ ॥

When perfect spontaneous knowledge arises one achieves all embracing sky-like Śivahood.

Through the organic and inorganic instruments and exploits of Māyā plane spontaneity of innocent consciousness is distracted completely. Consciousness is made to act like a Paśu, the animal full of fear, passion and other instincts. But with the emergence of self-understanding, the consciousness arises up to sky level like a burning flame which naturally tends to shoot upwards to the sky. It cannot remain on the mere earthly level of consciousness. That is what 'Khecarī' means. 'Kha' is ākāsha, the symbol of all prevasive, unaccompanied, detached, void, a complete expansion of consciousness (Cidākāśa). 'Cara' is to move, to walk into the state or experience of that all-embracing bliss of Śivahood. In Tantra and Hatha-yoga, the word 'Khecarī' is conjoined with the better known word mudrā, which again means 'Mudam rāti or lāti' which brings ānanda or delight.

गुरुरुपायः ॥ ६ ॥

Guru is the 'open Sesam' (for Mahāsiddhi)

In Tantra-Śāstra, the Gurus have been classified into four categories viz., Śrī-Guru, Param-Guru, Parmeṣṭhī-Guru and and Sad-Guru. However, Trika-Śāstra makes a mention of the first three Gurus. Both the systems sincerely believe that as the psyche of an aspirant (sādhaka) grows and advances on the spiritual path he should move from one Guru to the higher Guru or plane of consciousness like a bee from one flower to another flower.[41] But there should not be any kind of faithlessness or ego problem on the part of the seeker. Lack of faith in the Guru can prove very dangerous.

In Mantraśāstra, the importance of Guru is unquestionable. He is an authority which cannot be bypassed by any seeker.

He is an authority because of his motiveless compassion and love for the disciple. So even a little lack of faith in him, can destroy the success of the seeker in Mantra-sādhanā. Mantras do not fructify without getting initiated by the Guru. So in Mantra sādhāna, Guru is the only means on the way to accomplishment. While explaining his own composition Sr. T.V. Kapalisastriar states the force of Mantra is hidden in the Guru who is accomplished in Mantra and when Mantra is sown in the disciple, doing japa, grows and bears fruit.[42]

Etymologically, the word Guru is derived from the root 'Gr' or 'gras', to saturate, to advise, to swallow. All the meanings indicate one or the other aspect of Guruship. The grace of Guru is His Śakti. So is Tantra, Śiva and Śakti both appear as Guru to help a sādhaka (seeker) during his sādhanā. In the body, the place of Guru or Mahāśiva with His Hākini Śakti is Ajña-Cakra, the central point of forehead between the two eyes. The culminatian of devotion for Guru is that the disciple is swallowed up in the grace of Guru and has no separate existence. So Guru is the divine form of deity on the earth, in the body, in the universe which make us aware of ourselves.

मातृकाचक्रसंबोधः ॥ ७ ॥

One apprehends the entire wheel (gamut) of the Mother.

Mātṛka is a word for mother and in Ágamatantra 'Vāk' or speech energy is mātṛkā which measures this soul expression of one's vital and psychic life.[43] The knowledge, the feeling, or the other conscious modes of human life are made intelligible with the help of Śabda-Mātṛka. The ingredients of this word mātṛka have pervaded all the four or five cakras of each one of us.

The Parā-Vāk (speech energy) lies dormant covering muladhāra, the root centre and svādhiṣṭhāna, the spleen centre. 'Paśyantī' energy is a state of making, where the Maṇipūra or navel centre is activated. Madhymā-Vāk or speech energy turns into sound and holds the Anāhata or Heart centre. From the heart-centre to the throat centre (viśudhi cakra) it changes into articulate vowels and consonants the term given to it is vaikharī, which means the clear and final

manifest form of speech.[44] The range of the each sound or word is from the root centre to throat centre. The consonants from 'Ka' to 'Ma', twenty five in number, represent the twenty five tattvas or entities discussed in the Sāmkhya. The four semi-consonants ya, ra, va, la represent the four deities of air, fire, water and earth. Śa, ṣa, sa, ha and kṣa sounds are the symbols of five manifestations or faces of the Śiva-tattva namely Īśāna, Tatpuruṣa, Sadyojāta, Vāmadeva and Aghora.

The sixteen vowels called mātṛkās or metrix represent the sixteen digits or kalās or time. In this way, through the grace of Guru, the knowledge of the vast wheel or the cosmic egg of mātṛkās and the whole procedural life of the universe is made easily available to a Śiva-yogi through a Mantra, a gamut of some selected sounds, suitable to aspirant's psyche. So Vāk or speech is the Mātṛ-yoni or mahāyoni from which the mantras or the micro-yonis are produced. And the understanding of the micro-life must lead to the realisation of macro-life.

In the fourth patala of Prapñcasāra, Tantra, the origin of the whole cosmic life is described from the letters of Vāk (speech). Here a small detail of the solar family system is given. All the sixteen letters from 'a' to 'ah' represent sun and, therefore, called svaras (who shine of their own light).

Kavarga or ka group of five consonants represent mar gala or mars, Cavarga venus or śukra, tavarga to Budha or mercury Pavarga to Śani or saturn, Yavarga to Candra or moon. So this vāk energy is spread over the whole cosmos. Its each letter is the manifest form of some or the other cosmic force. In this way, one can utilise these cosmic forces through Mantras, a systematic arrangement of letters. In Śrītantrasādhanā, this has been proclaimed by Śiva that all Mantras are constituted of letters and letters embody the divine energy.[45]

शरीरं हविः ॥ ८ ॥

The body of such a sādhaka who has assimilated the Mantra is oblation (the fire of his consciouness).

In Mantrasādhanā an initiated person has to perform some rituals. After the completion of a set number of rituals or rehearsing of Mantra, one has to offer some food made of ghee

and sugar etc. in the fire, the mouth of the major Deity. And repetitious rehearing of the Mantra must accompany the sacrificial act. But when this śādhanā is taken at the level of one's internal consciousness, the physical act is no more needed. When the flame of consciousness burns incessant without fuel, the darkness of nescience is destroyed.[46] In that state of awareness body is the only thing to be offered as an oblation to that fire. Here, it requires to be noted that the schools of Śaivas, Śāktas and Vaiṣṇavas do not refute or reject the rituals of Vedic sacrifice. They accept the total ritual but make it more alive in the context of consciousness and, like Upaniṣadas, give a spiritual meaning to the Vedic symbology. They consider the symbology of sacrificial fire as the most appropriate, scientific and spiritual one.

ज्ञानमन्नम् ॥ ९ ॥

Knowledge is his food.

Anna or food has two functions. One is that it is eaten, swallowed and assimlated by the eater. The other is that it gives pleasure to the eater. In the present context, knowledge can be divided into two parts, One is physical and the other is spiritual The first is eaten up or consumed, while the other one is experien ced, enjoyed and also served to the people who are invited or present at the grand feast of spiritual sharing.

विद्यासंहारेतदुत्थस्वप्नदर्शनम् ॥ १० ॥

When pure knowledge is dissipated he (abhogī) becomes subject to the world of dreams or thoughts.

Having experienced the realm of Śuddhavidyā or true knowledge of non-duality, if a yogi comes again to the world of duality and thoughts he can seek or understand the world of māyā or aśuddhavidyā (impure knowledge).

Perhaps this very Sutra indicates the relevance of both the vidyā and avidyā in terms of Īśopaniṣad.[47] The one, who has the grasp of both the ends simultaneously is capable of grasping the reality. In this Trika philosophy, reality is a singular totality which is manifested in there folds i.e. Pasupati, Pasa and Pasu. But, they make one single unit. They are not separate entities.

अथ तृतीय उन्मेषः

(आणवोपायः)

The third Unmesa (Third Section)

Now, having explained the two types or aspects of Reality or Truth, is is essential to have an understanding of the third aspect, named Paśu or the Aṇu-Jīva. That is another dimension of the ultimate Reality. In the descending order of the number of tattvas from Paramaśiva, to Śakti, Sadāśiva īśwara, Śuddha vidyā is the fifth. Māyā or Mahāmāyā is the sixth from which phenomenal world of Māyā starts. Through the imposition of the various degrees of ignorance, consciousness, at its own will feels itself delimited. The sense of freedom to know and to act is gone, and it looks as Śiva-consciousness is arrested in the trap of Māyā and behaves like an animal (Paśu), dependent on Māyā. Owing to the complexity of little knowing and little acting, there is an all over feeling of contraction and triviality, deep rootedness in the psyche of the self-consciousness.

आत्मा चित्तम् ॥ १ ॥

Consciousness (caught up in the web of Māyā) is mind.

The author who began with the thesis "Consciousness is self", now proclaims that the psyche is the self. Because of the conditioning of the psyche, the self has created for itself the concepts such as time and space and has started moving in self-imposed concepts incessantly. Here, the word 'ātmā' may be derived from its root 'at' to move in incessantly. These movements of the mind are vṛttis. They are always limited and keep on travelling within the atmosphere of their own fantasies. So Varadarāja's comment is appropriate that indeterminable pure consciousness is determinated or determined as

a moving particle when associated with the adjuncts like contraction and triviality.[48]. Five tattvas born out of Māyā work around the consciousness as five sheaths and make it a mind moving through five senses. In Yajurveda, in a hymn 'Śiva-Samkalpa', the mind has been described as a fast travelling light of the lights procreant of all the time and space, Yajña, the lokas (worlds), the knowledge.

ज्ञानं बन्धः ॥ २ ॥

Knowledge is bondage.
(This Sūtra has been repeated from the Unmeṣa 1-2)

The self-consiousness working under the influences of Māyā is Citta. Its functioning is to mentalise the knowledge objective and then to classify the things in groups and categories. This sort of a distorted and mentalised knowledge, dependent on extraneous objects is a self created bond. The source of this knowledge is the second sheath of Māyā, called aśuddha-vidyā.

कलादीनां तत्त्वानामविवेको माया ॥ ३ ॥

Indiscrimination of the discrminate tattvas like (kalā, vidyā rāga, kāla and niyati) is Māyā.

Under the influence of ignorance, one cannot distinguish falsehood from truth and appearance from the reality. One takes consciousness for ignorance and ignorance for consciousness. So the ignorance of the varied garbs of consciousness is Māyā. It is possible to become a Śivayogi only when one grasps the inherent ephemerality of the various dimensions of Māyā by which diverse distinctions are created.

शरीरे संहारः कलानाम् ॥ ४ ॥

All the constituent elements (kalā etc.) of Māyā should be reduced to their original seed from in the gross or subtle bodies of an aspirant.

To throw away the impure influences of Māyā, the aspirant must follow the path of negation, to wind up all the tattvas of Māyā into their original seed form. This method is named as Saṁhāra-vidhi of meditation.

According to a view in Indian philosophy, each individual soul has its two bodies to function at the physical and at the psychic level During meditation, the aspirant should meditate on the merger of all the gross elements (bhūtas) of earth, water, fire air, ether into his gross body and all the subtle elements in the subtle body. And, when he is capable of wrapping up the whole paraphernalia of Māyā, he should offer it into the fire of consciousness.

नाडीसंहार भूतजय भूतकैवल्य भूतपृथक्त्वानि ॥ ५ ॥

One should clean and still the nervous system by prāna-concentration or prāṇāyāma. One should subdue the gross elements and retract and isolate one-self from them.

In this Unmeṣa, the author is describing the methods for achieving redemption from ignorance to recapture Sivahood. The micro-Siva or Jīva shall have to adopt some techniques of Yoga, devotion, action and knowledge.

For having a permanent experience of Sivahood, self-consecration is best prerequisites. For self-consecration, an aspirant shall have to follow some techniques of prāṇāyāma to develop an unadulterated nervous system to conceive the new consciousness. Upaniṣadas of Yoga give a good detail of seventy-two thousand nerves, nādīs or veins, the energy-flowing channels in the body. Ever flowing activity is the main characteristic and the meaning of the root word 'Nad'. So out of the seventy two thousand nādīs, fourteen nādīs are the major centres of organism. In Tantra, and out of these fourteen the three nādīs called Iḍā, Piṇgalā, Suṣumṇā are the most significant ones, where the leftist, rightist and centrist forces work together. But even there Suṣumṇā, the central nerve, having swallowed all the characteristics of other nādīs, is the most significant. In the interior of Suṣumnā is Vajrā, and, in Vajra, too, is the finest queen-nerve named Citriṇī.[49]

Prāṇa the fire energy of kuṇḍalinī, with its burning heat purifies filth of the nerves, restructured the nervous system and transforms the under sensitive or over sensitive system into a normal and innocent but a strong one. So the word nādī saṁhāra connotes the destruction of the old structure addicted to the enjoyment of indulgence of any kind. The true practice

of prāṇāyāma eliminates sins.[50]

Next to nāḍī-śodhana is the word bhūtajaya, the conquest over the five primordial elements and ability to use them at will. This conquest of the elements produces great psychic power in the seeker. He commands the grossest as well as the subtlest form of matter and attains eight fold perfection called siddhis. In Rājayoga of Patañjali five forms or aspects of the elements have been described as the grossest; the generic essence (like odour, wetness, heat, touch and sound), tanmatra or subtle form, the anvaya; the guna-form (sattva, rajas and tamas form), artha-vatta the fifth aspect the pragmatic (subservient to the purpose) virtue inherent in the gunas. All these aspects of the elements reveal themselves to a siddhayogī.[51]

This is a higher stage in yoga. Vyāsa the great commentator on Yoga Sūtras, explains the other stage too. Prathama-kalpika or initial stage is that when yogi is a mere practitioner, but is involved in some or the other manifestation of the inner light. It is a stage where at power of clair-voyance and clair-audience can come to him. The second stage is madhumatī bhūmikā, in which a yogi gains a vision of truth or Divine Reality. In this stage of intuition the consciousness is strictly truth-bearing. So it is named Ṛtambharā (truth bearing) in which the knowledge of Truth is obtained directly not through any regular or ordinary means of knowledge like perception, inference, word—testimony etc.

The third stage called Prajñā-Jyotih marks the complete mastery of the elements through which a yogi attains conquest of the five primordial elements and control over the forces of the nature. In the context of our present Sūtra, this stage is indicated by the words-bhūtajaya, bhūtakaivalya and bhūtapṛthaktva.

To attain this power, Śaiva scholars recommend a method of dhāraṇā, the confining of the mind within a limited object of concentration like one's own thumb of the foot, the navel, the throat, the upper throat, the forehead etc. And the gods of air, fire, earth, water ākāśa (ether) can be meditated upon these spots respectively.

मोहावरणात्सिद्धिः ॥ ६ ॥

Siddhi achieved under the cover of spell or ignorance is but limited.

The siddhi or mastery over any thing is always inspired by some or the other determination, resoultion will or animus of the mind. So even the best and the purest siddhis are defected by even a little involvement or the infatuation of the mind. So the siddhis described in the previous Sūtra are useless or a waste for a Śivayogī, if his journey to Śiva-Samādhi is blocked by the petty attainments of siddhis.

मोहजयादनन्ताभोगात्सहजविद्याजयः ॥ ७ ॥

Conquering this illusion or visual fallacy, when all limits are surpassed, one attains to sahaja-vidya or spontaneous knowledge.

The word moha represents mind's dullness, attachment. If that is removed from the mind, the mind gets the vast expansion of limitless cosmic consciousness. The mind itself becomes Siva and the true knowledge is an attribute to him. Wherever, the mind goes the each object becomes Śiva for him. His will to make his mind a samkalapa (determination) of Śiva is actuated[52]. That is the spontaneous awakening of a Saivite, where every move of mind becomes effortless Siva-samadhi.

जाग्रद्द्वितीयकरः ॥ ८ ॥

For the wakeful, sahaja-siddha, all else are his emnations.

In the state of siddha-vidyā, a yogi attains a harmonious balance between the two, the I-consciousness (Ahantā) object-consciousness (idantā). But in the higher stage of Īswara, Idantā is dominant, and higher to that is the Sadāśiva state, where the object world is dominated by the I-consciousness and the whole object world is nothing but his own manifestation. This state is called Pūrṇāhantā, the cosmic I.

नर्तक आत्मा ॥ ९ ॥

And his soul, the dancer.

The dance of Śiva is very popular theme which appeals to the mind of Indians. On the one hand, Śiva is an established yogi, master of eternal knowledge. On the other hand, he is an actor, dancer, musician and the physician (Vaidyanātha). In former form, he is inactive. enjoys stillness (niṣkriya). In the

latter form He is not only active, but an incessant throb of the creation, sweet pulsating of the hearts of all animate, a rhythmic vibration of the waves of ocean, irresistible movement of the sun and moon, and the whole inanimate world. His throbbing is the eternal activity or bhoga (or camatkāra). In this very form, he appears as a dancing central figure through whose dance this veriegated universe is ever-expanding in circles. Yogi enjoys this great dance within awakened his own Śivahood.

रंगोऽन्तरात्मा ॥ १० ॥

His subtle body, the stage.

Antarātmā is an 'ātmā' (self), conditioned by its own will and equipped with antah-karana, the internal organism, the ego, mind, the intellect. The vibrations born out of the free will of the consciousness are seen on this stage, where this free activity of the dance of Siva is held.

प्रेक्षकाणीन्द्रियाणि ॥ ११ ॥

His senses are the spectators.

The author is using a metaphorical expression to explain the sport of Śiva on the plain of micro and macro-consciousness. In the heart of a yogi, when the dance sport of his ātmā or śiva begins on the stage of subtle body of the lower consciousness, his five senses are withdrawn from the external objects to the introvert sports gallery of the heart as spectators.

As everything has become the part of Śiva's sport (ātamlīlā) and (Śivalīla), the purpose of a yogi's senses now remains only, as spectators of the Śiva sport in the very core of his consciousness or on the peripheral world around him. Śiva, bedecked with his glamorous dress, māyā or śakti, appears as Naṭarāja, the king of the dancers, the spanda-śiva, the kinetic throb, dancing restlessly, inspired with his own free will.

धीवशात्सत्वसिद्धिः ॥ १२ ॥

Through such discernment, his Being (spiritual essence) is crystalised and accomplished.

Dhī is a name for the intellegence which has, through its

unsullied purity, developed a positive retentive power. Because of its immaculate transparence, Śiva, with His luminosity, is seen there. The essence of Vaidika Gāyatri-Mantra too, is the attainment of spotless power of intelligence impregnated with the rays of divine light (Dhī)[53].

सिद्धः स्वतन्त्रभावः ॥ १३ ॥

His freedom is perfected (accomplished).

Spontaneous are his knowledge and actions. The last freedom of the Paśu or Jīva is regained. To recognise or to regain Śivahood is to wield a free will, free knowledge and free action. Total freedom is the ultimate goal of the Śaivites. It is something more than the Moksha of Vedāntins and Kaivelya of Sāmkhya-yogins.

यथा तत्र तथाऽन्यत्र ॥ १४ ॥

Spontaneous in his knowledge and actions, he is spontaneous in relation to others.

His attainment is so much and integrated vision of consciousness that he does not discriminate between the high and the low, good and the bad, in his behaviour. His vision is free from all conditions, when he sees the whole one with Śiva, he cannot indulge in discrimination.

बीजावधानम् ॥ १५ ॥

He must meditate on primal Mahāśakti.

Bīja is a word for Śakti-tattva. A manual of 'Śivaśakti Tantra', Śāradā- Tilaka and its commentator Rāghavabhatta explains the three basic concepts of Śaivāgama—the Bindu, Bīja and Nāda.[54]

All the experts in Agama-sastra explain that Bindu represents Śiva, Bīja śakti and Nāda, the inherent relation of Śivaśakti. But in the use of these terms, one must note the different states of Śiva-tattva, Saguna Śiva is energised consciousness, Śakti, the conscious energy; nāda, conscious energy in undifferentiated vibration. But this primoridal nāda manifests itself into para Bindu, the Śabda-Brahmn (conscious energy) in undifferentiated consolidation. From that supreme Bindu, the

three aspects of the creation arise. Bindu, Bīja and nāda. Here, Bindu is differentiated conscious energy, Bija, the differentiated Saktī and Nāda or conscious energy, the seed of creation, Nāda, the resultant conscious energy in vibration due to the coalescence of Bindu and Bija.[54a]

The Sūtra explains that even after having attained the Śivahood, the yogi should continue meditating on Śakti. Avadhānam is alertness or awareness in meditation. Varadaraja explains it as: "Investment or penetration of one's mind again and again".[55] It does not seem to me as the correct interpretation. As in the order of the Sūtras, when one's freedom is established, the things become totally effortless everywhere. 'Bījāvidhānam' should be a state of merger with Śakti, in which Śakti, the primal energy, is aspiring for Śiva incessantly.

आसनस्थः सुखं हृदेनिमज्जति ॥ १६ ॥

The poised, he is immersed in the waters of beatitude.

When a yogi is one with the primal energy there is complete bliss. He drops all the psycho physical efforts and methods of action, devotion and knowledge. Because each moment of experience of ānanda has become momentless, time concepts and space concepts are gone away with the experience. A perfect balance in Śiva śakti-bhāva is established named Sāmarasya. Once this perfect balance or bliss is established even the experience of duality becomes delightful like the divine water (ambrosia).[56]

Here one point worth noticing is that Śaivites' comparison of bliss with waters or lakes is typical one. In Śiva Mahimnh-Stotra, Puṣpadanta, too, describes this experience as a deep dip into the waters of divinity.[57] The word 'hlada' for ecstatic delight and 'hrada' for waters can be interpreted in many ways in the light of Tāntric terminology. A Sanskrit prose poet, Bāṇabhatta, a celebrated Śaivite and a master of literary genius, in his famous book, Kādambari describes a wonderful lake (Achhoda-Sara) in six pages and then gives a detailed description of Śivalingam made of crystal (quartz).

No doubt that in the great Upaniṣadas the word 'ka' is used for water and sukha (delight) simultaneously. Water represents female principle on earth and the fire male principle.

Whenever, there is a true balance established between the two opposites, they become complementary. So, the fire element, surrounded, drenched or softened with water element, is a source of ananda and creation.

स्वमात्रानिर्माणमापादयति ॥ १७ ॥

He is the maker of his self constituents.

As a sport, the yogi can create anything through his productive mātṛ-śakti (yoga māyā) which is within him but acts independent of him. According to Śāktas, without the sport of the female principle, even Śiva is inert.[58]

विद्याऽविनाशे जन्मविनाशः ॥ १८ ॥

When this knowledge (Śuddh-vidyā) becomes perpetual, birth cycle is annihilated.

Birth and death reside in the lower regions of Aśuddha-vidyā or māyā. Birth is the bearing of five kancukas (coverings) of avidyā viz., kalā,et by Śiva. To drop these five elements in the realm of Śuddha vidyā is emancipation. Birth is nothing but the complete identification of the Self with physico-psychical structure. Pure knowledge eradicates the very root of this identification. Having overcome any such false identification of avidyā (nescience), the Śaiva is not afraid of physical existence. This is evident from the expression of the aspiration that 'I may be born more than hundred times let not māyā be effective on my mind'.[59]

कवर्गादिषु माहेश्वर्याद्याः पशुमातरः ॥ १९ ॥

Maheśwarī, and like Śaktis, dwelling in the letters are mothers of the animals (aṇujīvas or micro souls).

Kavargādi, the consonants used in speech are the symbols of the aṇu-pramātā or conditioned and bound consciousness. They are called animals. Vowel-sounds are the mothers which help these consonant sounds to be pronounced. Grammarians proclaim that the consonants like 'ha' etc. are pronounced only when 'a' or any other mother-vowel-sound is infused into them.[60] In Tantra Śāstra all the speech symbols are the idols of the mother deities. They make the chains of words and

verbal expressions which obstruct the realisation of Śivahood. Perhaps the most difficult thing is to transcend the barrier of the words.

त्रिषु चतुर्थं तैलवदासेच्यम् ॥ २० ॥

The Fourth, i.e. Turīyā or super consciousness, like oil should saturate all the three states of mind (of waking, dreaming and deep sleep).

The imbalance of the number three can be experienced in our daily life. Tripād or Triped is a condition of inter dependence in which none can stand independently even for a moment. That is why the Prakṛti or primordial energy with its own three guṇas (characters) is always moving through its imbalance. Now, consciousness penetrates into its trinity which is converted into a single unit. This experience of unity is the main theme of Śaivism, which is expressed through the famous story of Śiva's Tripura-Dāha or the burning of the three forts of trinity.

In the Śūtra—the Fourth, the consciousness, is compared with oil, which is used as a symbol of love, affection, compassion, intense concentration and integration. So to live an uninterrupted Śiva-samādhi, a yogi must saturate all the three states of psycho-physical life (waking, dream, deep sleep) with the grace of divine and permanent awareness.

मग्नः स्वचित्तेन प्रविशेत् ॥ २१ ॥

Immersed in Turīya-ānanda, he should enter his self (Śivahood) through his saturated mind.

To enter the realms of consciousness, mind is the only instrument through which one can conduct one's worldly affairs and operate one's spirituality. But to operate one's spirituality, the mind must take a dip into the holy waters of unflinching faith with devotion and love for self realisation. Only then mind is transformed.

प्राणसमाचारे समदर्शनम् ॥ २२ ॥

When there is harmonious flow of prāṇa (life energy) into the cosmic totality, one looks at the world with equanimity.

In the language of the Upaniṣadas, "The becoming of the self one with all",[61] with all can be an additional help to understand this 'samadarśana' of a Śaivite and sama-dṛṣti of Srimad-Bhagawadgītā and Vaiṣṇavite saints.

मध्येऽवरप्रसवः ॥ २३ ॥

In the mid-state there is the risk of re-emerging of avidyā.

In Trika philosophy, Turīya or the Fourth state is not the final. Next to it is Turīyātīta in which one is aheading continuously in the supra-consciousness. According to Tantra Śastra, from Suṣupti or deep sleep to Turīyā, there are three steps—i.e. Bindu, Ardhacandra and rodhinī. Between rodhinī to Mahabindu there are five planes of consciousness. Turīya is in the centre. So if one does not launch his spiritual journey to transcend Turīya, there is every possibility of his coming down to the lower planes without being in touch with the Supreme.

In this Sūtra, 'avara' is the word for lower mind and 'prasava' means productivity The lower mind can start reproducing the māyā or avidyā again.

मात्रास्वप्रत्ययसंधाने नष्टस्य पुनरुत्थानम् ॥ २४ ॥

As a sequel to the loss suffered due to attachment with material objects, the yogi is required to regain Turīya.

Śrīvasugupta is of the view that the Turīyā state is the border line between ignorance and the supreme consciousness. One cannot stay here for a long as it is a simple flash of the spiritual or divine experience. So Turīyā is not an enduring experience of the ultimate luminosity of Paraśiva. Having a glimpse of one's being or the self, one can fall back again to the world of animal passion. The word mātrā is used for the objects of the five senses (i.e. sound, touch, light, taste, odour) and 'svapratyaya' is self identification with the objects. But it can also be interpreted as attachment with the mother or māyā. But having come in contact with one's being in Turīya, it is possible to liberate one-self from the mire of māyā.

शिवतुल्यो जायते ॥ २५ ॥

Such a yogi is like Śiva Himself.

And one who is in constant touch with Turīyā, transcends Turīyā within no time, and is eternally established in Śivahood.

शरीरवृत्तिर्व्रतम् ॥ २६ ॥

His body is but a consecration to Śiva.

Having attained the constant Śiva-awakening, he wields his mortal frame or body only to perform his Śiva action with no personal motivation. That is a part of his pledge or choice to live as a Śaivite.

कथा जपः ॥ २७ ॥

His talk is Japa.

He has no business to perform any ritualistic actions concerned with external worship, rehearsing of any formula or Mantra. Whatever he talks to others or to himself, he talks to Śiva. In that state, Mantra and he who repeats the Mantra are not separate.[63] And as he always listens to the primordial music of the soul, so the japa becomes spontaneous listening within and without. According to Varadarāja, tha etymology of the word japa is 'Jani' (the generating power) and pālanam (the protecting power).[64] The yogi can exercise his will through speech, therefore his kathā or speech is 'japa'.

दानमात्मज्ञानम् ॥ २८ ॥

Imparting of self-knowledge is an act of benefaction.

योऽविपस्थोज्ञहेतुश्च ॥ २९ ॥

A yogi, the still-centre of the Śakti cycle, alone can impart knowledge to his disciples.

In the Sūtra 19 of this Unmeṣa, it is explained that through the māyā-sakti, the Śiva consciousness is made into multitudinous animal consciousness. Animals, created by their mother śaktis, are protected by the Lord Śiva. A person who can accept and protect his disciples along with their faults and flaws, can only impart the secret knowledge of Śivahood to his disciples; and he is Śiva.

स्वशक्तिप्रचयोविश्वम् ॥ ३० ॥

All the world is an efflorescence of his śaktis.

Note: Pracaya is growth, development, expansion too.

स्थितिलयौ ॥ ३१ ॥

Preservation and dissolution alike are but aspects of his śakti.

In Trika philosophy, preservation is nothing but the rise of pure Aham or 'I-ness' (ego) in the consciousness and its dissolution is the stage in which this pure 'I-ness' is dissolved or the ego rests in the consciousness.[65] Both are the resultants of the Aham Śakti or I-consciousness of the Śiva-yogi.

तत्प्रवृत्तावप्यनिरासः संवेतृभावात् ॥ ३२ ॥

Despite this three-fold activity (creation, preservation, dissolution), the yogi maintains his self-consciousness intact.

सुखासुखयोर्बहिर्मननम् ॥ ३३ ॥

Empirical contradictions or experience of conflicts is alien to his self.

Because of the yogi's complete victory or control over the senses and the mind, he does not allow the resultants of enjoyment, pleasure and pain to enter any level of his psyche. He regards this pair of opposites as an object at the exterior of his subject consciousness. The idea of the Sūtra is very close to that of Śrimad Bhagawadgītā's verse which says, "With his intellect grounded in firmness, he attains quietitude gradually. With the mind fixed on the self, he may not think of anything."[66]

तद्विमुक्तस्तु केवली ॥ ३४ ॥

Free from the contradictions, the yogi becomes his unique self.

In this state the yogi is established in his true nature, which is nothing but immaculate consciousness. The word 'kewalī' is used repeatedly by Sāmkhya, yoga and Jain philosophy. But in this context, the concept of Sāmkhya and Yoga is

the closest to Śaivites. In this state of self or Śiva realisation, the yogi gets established finally as the aim of his unfoldment of Śivahood has been attained.

मोहप्रतिसंहतस्तु कर्मात्मा ॥ ३५ ॥

Regressing under the impact of moha (infatuation with the worldly objects) the yogi becomes karmātmā or action-oriented self.

Here, the author is showing the contact between the two states namely kewalī and the aṇu (animal). If one is not kewalī, then he is acting under the pressure of animal passion and impure ignorance. And moreover, to work under the current of action is to work for the fruits or wages of the actions i.e. pleasure and pain. That is bondage, which means that the one who is attached to gain and loss is under the arrest.[67]

भेदतिरस्कारे सर्गान्तरकर्मत्वम् ॥ ३६ ॥

Rejecting all duality, the karma-oriented yogi accomplishes the power to remake the world a-new.

To be in union with Śiva is to act through free consciousness, free ānanda (delight), free will. So inspired by Śiva-consciousness, he may create a new world of consciousness. The significant point is that a Śiva yogi, even in a state of union or communion with Śiva consciousness, can act for the new creation. His liberation is not like that of the Vedāntists, who shuns all actions in moksha and goes into nirguṇatā (quality-less state).

करणशक्तिः स्वतोऽनुभवात् ॥ ३७ ॥

On experiencing oneness with Śiva he has the potential to be the immediate cause of creation.

Following the previous Śutra, the author characterises the yogi's attainment of power of creation. As the source of unlimited power is the self, both a self realisation and self manifestation are the cause of the creation.

त्रिपदाद्यनुप्राणनम् ॥ ३८ ॥

All the three states of waking, dream and deep sleep are imbued with Turīyā.

He should relish Turīyā (the free-consciousness) inspired in all the three states which represent a spatio-temporal objects. The word 'Tripadā' also connotes the three frames of jīva-consciousness, namely sthūla (gross), sūkshma (subtle) and kāraṇa (the seed). Bhavaṇopaniṣad comments that evident or apparent consciousness is Mahā-Tripura-Sundarī who prevades all the three worlds: Bhūr, Bhuvah, Svah - the three bodies of the living being, in and out: she is the one, who radiates and illuminates the space, time and the things with her liaison.[68]

चित्तस्थितिवच्छरीरकरणबाह्येषु ॥ ३९ ॥

Likewise he relishes Turīyā-consciousness with his body and his senses too.

The above mentioned three states belong to the mind having realised the Śiva-consciousness at the plane of one's psyche, one should also saturate one's body and senses with the same realisation. The experience of Śiva-consciousness is so rich, that mind, body, senses and their contents become Śiva. The account of the Śiva-consciousness closely resembles the Kṛṣna—consciousness in the Vaiṣṇava tradition, "As wherever my sight goes, I find Kṛṣna sporting, throbbing, pulsating".[69]

अभिलाषाद् बहिर्गतिः संवाह्यस्य ॥ ४० ॥

Possessed of desires, enmeshed in the birth cycle, the jīva is world oriented.

'Somvāhya' is a person who is taken from one place to another from one enjoyment to another, from one birth to another. Samvāhya is always dragged by his own passions and impulses, therefore, all his actions lead him to spiritual blindness. Through the entelechic mind of a yogi is always Śiva oriented, yet a continuous chain of the rising desires for objects in the mind, can bind him.

तदारूढप्रमितेस्तत्क्षयाज्जीवसंक्षयः ॥ ४१ ॥

But when his limited self-knowledge is rooted in the all-knowing consciousness, his desires perish, and so does his jīva-bhāva or individual self.

Here the first pronoun 'tat' is used for the Turīyā conscious-

ness and the next 'tat' stands for desires. Pramiti is a conditioned awareness. If one's limited awakening ascends to Śiva-consciousness, it is deconditioned automatically.

भूतकञ्चुकी तदाविमुक्तोभूयः पतिसमः नरः ॥ ४२ ॥

Consequently, wearing the garb of elements and still free, He is like the master of Parāśakti.

If this Sūtra is understood in the light of the previous one, then 'tadā' would mean after having annihilated the conditioning of the individual self, and 'bhūta kancukī' would mean the one who was dressed with the five garbs of māyā; but now free of that, is alike Pati-Śiva himself. In Trika philosophy, Pati is the supreme form of Śiva consciousness who protects, nourishes and imparts pure knowledge. The word Pati is important as it has so many connotations of husband, of Śiva (Pārvatīpati), protector and feeder of the animals (Paśupati), and Guru of the awakened ones. He is meditated by Śāktas, mother worshippers, as –"Prostrations to the one, whose body is pure knowledge or consciousness, three Vedas, the three-fold divine eyes or vision, who wears the crescent moon and is the cause of the attainment of moksha".[70]

नैसर्गिकः प्रणयसम्बन्धः ॥ ४३ ॥

Thus united with Śiva, the yogi breathes life with Śiva spontaneously.

The yogi's relationship with Śiva is not formal. But he is deeply and inherently rested at the very deepest level of cosmic life energy.

नासिकान्तर्मध्यसंयमात् किमत्र सव्यापसव्य सौषुम्नेषु ॥ ४४ ॥

When the very centre of life-force is captured, what need is there to concentrate on left, right and central nerves for breathing?

'Samyama' is a technical term used frequently in the third section (Vibhūti-pāda) of yoga of Patanjali, A Sūtra 'Trayamekatra samyamah' explains that the last three (dhāranā, dhyāna and samādhi) aspects of Astāngayoga taken together constitute samyama, which is very significant yogic force. By

applying this force a yogi can attain so many supernatural powers. A master yogi applies his samayama on the tip of his nose and the breath flowing through the left, right nostrils and the central nerve suṣumṇā. But when Śiva-yogi applies his trinocular force of dhāraṇā, and samadhi jointly on the consciousness, the very inner essence of the breath or life force, he is not supposed to follow the techniques of Hatha Yoga, the holding of the breath (prāṇāyāma-techniques of pūraka rechaka and kumbhaka). But a Śiva-yogi must drop the tendencies like left, right and central through energy. He shall have to transcend all the three attitudes and have his own way through silence.

भूयः स्यात् प्रतिमीलनम् ॥ ४५ ॥

Once again (the world of māyā or ignorance) is closed abundantly.

In Śaiva philosophy the two terms 'Unmeṣa' and 'nimeṣa' unmīlana' and 'nimīlana' are quite common. And when there is an unfoldment of the universe of māyā there is a state of 'unmīlana' or opening of the cosmic egg. And when the opening doors of māyā are shut, it is a state called 'pratimīlana or 'nimīlana'. In the present and the last Sūtra, the latter state is disclosed in which the Śivahood dawns upon the yogi and the opening or blossoming of ignorance is completely shut. The word 'prati' means 'in opposition to', or 'back', or 'again'. 'Mīlana' means closing and shutting. 'Bhūyas' means 'abundantly' and 'thoughtfully'. So this thorough close-up of māyā may recover in abundance and the animal man may become a transformed Śiva consciousness.

Atha

BHĀVANOPANIṢAT

श्रीगुरुस्सर्वकारणभूता शक्तिः ॥ १ ॥

Śakti, the cause of all creation, is the Guru.

In Tantra, Śakti is the first manifest form or the creative will of Mahāśiva. It has all those potentialities and forms of energies which create the universe and the animate creatures. In the animate world, man is the only creature who is impelled to seek the knowledge of the exterior world as well as that of the interior world. But he has very limited sources or instruments of knowledge. His perception, through impure senses, mind, and self are so inadequate and inefficient that he is not satisfied with such apparatus of lower qualities. A man who has developed high sensitivity for seeking the vision of the ultimate reality, needs the grace or guidance of the Śakti to achieve the ultimate. This grace, when personified or humanised, is called Guru-Śakti. This Guru-Śakti inheres in the ultimate Reality. Viveka-vrtti, which is the highest attribute of Guru-Śakti, is transmitted through the act of grace to the aspirant so that he can discriminate between what is real and what is not real. Śakti is also called Vimarśamayee, i.e. who expels the darkness of ignorance from the mind of the aspirant and illumines the true nature of his existence.

In the body of a man the process of illumination begins with the nine doors of senses. These nine senses illuminate the objects and drop the ignorance about those objects. So in the human body, they signify the presence of the Guru-Śakti; since the body of a man is the complete and highest form of mechanism or Yantra. But before exploring deep ranges of this human existence, one is expected to understand the nature of the senses and the complex nervous system.

तेन नवरन्ध्ररूपो देहः ॥ २ ॥

The body with nine doors is but the projection of that Śakti.

According to the Śaivite Nātha cult, Gurus are nine in number and they are named as Nava-Nāthas. According to the Śāktas, Durgās, too, are nine in number. And Śrī-Yantra is made of nine principal Male-Female Triangles. Since the nine senses or doors project the light of consciousness on to the outer world, they are called nine forms of primordial Vimarśa-Śakti or energised consciousness. In Tantra, the names of nine Nāthas are given as follows;

Nāthas	Senses
(i) Prakāśānnda Nātha	(right ear)
(ii) Vimarśānanda Nātha	(left ear)
(iii) Anantānanda Nātha	(mouth)
(iv) Jñānānanda Nātha	(right eye)
(v) Satyānanda Nātha	(left eye)
(vi) Purṇānanda Nātha	(penis)
(vii) Svabhāvānanda Nātha	(right nostril)
(viii) Pratibhānanda Nātha	(left nostril)
(ix) Sahajānanda Nātha	(anus)

नवचक्ररूपं श्रीचक्रम् ॥ ३ ॥

Śrī-Yantra, therefore, consists of nine Cakras.

In this Sūtra, Śrīcakra is identified with the body constitution of a man. Nine cakras are the nine principal yonis or triangles. Five downward triangles are Śakti triangles and therefore, they are called yuvatis of Śiva. They represent the qualities of the ever down-flowing water element. Four upward triangles are called Śrikanthas or Śivas. They represent the qualities of ever-upburning fire element. And the union of these elements results in the genesis of the earth and all that exists in the world. Out of the merger of the two into each other arises the Śricakra, with nine cakras named as:

(i) Bhūpura	(peripheral)
(ii) Ṣodaśāra	(sixteen petalled lotus)

(iii)	Aṣtadala	(eight petalled lotus)
(iv)	Caturadasāra	(fourteen angled)
(v)	Bahirdaśāra	(External ten angled)
(vi)	Antardaśāra	(internal ten angled)
(vii)	Aṣtāra	(eight angled)
(viii)	Trikona	(triangle)
(ix)	Binducakra	(point or dot)

वाराहीपितृरूपा कुरुकुल्ला बलिदेवता माता ।। ४ ।।

The Vārāhi-Śakti in the body is related to the father (male principle) and Kurukulla-Śakti relates to the mother (the female principle).

Bhāskara Rai, an eminent commentator on Bhāvanopaniṣat, says that though Vārāhi-Śakti is a female form of Śakti, yet on the basis of the structural style of her face she represents the male principle. She belongs to the third male incarnation of Viṣnu called Varāha, who pulled out the global earth sunk in the ocean by a demon or Daitya named Hiraṇyāksha. According to Āgama doctrine, the word pitar or father is not merely a male principle. Then the Sūtrakāra would have written the word (Vārāhī pumrupā or Puruṣa Rūpa). The word father connotes a man who is bound to lead the children to the path of ultimate good. All Vedas, Vedangas or Upaniṣadas or Śrutimātra is a knowledge which belongs to the father principle or Pitāmaha-Brahmā.

On the other hand, Kurukullā is a mother Śakti, the Goddess of Sacrifice. Some scholars read it as Kurukullāvatī, which means a number of mothers like kurukulla and others. They are just like the māyā of the Vedānta, who contribute some thing of their own to Brahmā and make him look different from what he is through imposition.

The ancient Indian thinkers had classified the human body in three types: causal, subtle and gross. Some constituents of the physical and psychical personality of a man belong to Pitṛ-Śakti and some to Mātṛ-Śakti. The best object for worship and true understanding are those where these two powers are in unison or in harmony.

पुरुषार्थास्सागराः ॥ ५ ॥

Dharma, Artha, Kāma, Moksha are the four oceans.

In the Bhāvanopanisat, the objects of the world are taken at the level of Bhāvanā or plain feeling or experience. As a material entity, it is not of much importance. Because everything has emanated from the self-consciousness. So it is very important to understand the existence of the external world grounded in consciousness. Bhāvanā is an awareness, or awakening of the consciousness in man. The whole ritual performance is converted into a lived experience. The term "Puruṣārtha" has specific connotation in Sāmkhya philosophy. Puruṣa is consciousness, and the whole Prakṛti, which is considered to be unconscious energy, is for the bhoga (enjoyment) of the Puruṣa. Puruṣa or Citi-Śakti is not interested in bhoga or enjoyment of the Prakṛti. It is liberated. So Puruṣārtha is divided into two parts. Bhoga and Moksha. Bhoga has further sub-divisions like Dharma, Artha and Kāma, which are highly significant for Moksha (liberation from the sense of involvement or indulgence).

Here in the Sūtra, this four-fold Puruṣārtha is compared with the four-fold waters in the east, west, south and north. Dharma is placed to the west of the aspirant, Artha to the south, Kāma to the east and Moksha to the north. As the earth is surrounded by waters so is everybody surrounded by waters so is everybody surrounded by these four goals of living. Dharma is an awareness of the life principles based on the cosmic order. Dharma regulates the whole behaviour of the individual and the community.

Ārtha is an awareness and conscious search into the resources or means of enjoyment. Kāma is to accomplish the gratification of senses in the world of desires. These three steps lead a man to wisdom or knowledge which finally gives him as unsullied experience of his existence. When it is one with the world existence, leads to Ānanda (bliss).

देहो नवरत्नद्वीपः ॥ ६ ॥

(Amidst these oceans) is the nine jewelled island, the body/6/.

त्वगादिसप्तधातु रोग संयुक्तः ॥ ७ ॥

This island consists of skin, seven metallic constituents, elements of the body, rasa (protoplasm), blood, flesh, fats, bones, marrow, semen and hair/7/.

Jewel is a very important symbol in Tantra. It symbolises the simple, luminous-aspect of the fire element rather than its burning. It is a light-divine which has been absorbed by an auspicious stone of the earth, keeping away the burning or heat aspect of sun fire. So, any jewel is considered to be the harbinger of transformed divinity. The body of man is a light house of consciousness which has also absorbed the divine consciousness in it at nine levels so the marrow, bones, fats, virility or splendour etc, are the constituent elements of the body and the nine jewels or gems as topaz, sapphire, a cat's eye gem, coral, pearl, emerald, diamond, gomedaka (a gem available in the Himalyan mountains and river Sindhu). These contain white, yellow, red and dark blue colours respectively. This human body is called an island, because it is surrounded by the four oceans of Dharma, Artha, Kāma and Moksha.

संकल्पाः कल्पतरवः । तेजः कल्पकोद्यानम् ॥ ८ ॥

Mind is the garden of Kalpa trees, where each and every samkalpa, i.e. aspiration or resolve, fructifies like a divine kalpa tree.

Generally, the word 'tejas' is used for effulgence or resplendence. But here it is used for mind. Though various Indian philosophers have different concepts of mind, yet Śruti or Veda says that mind is a Jyoti or light which has a tremendous velocity and creative power. It is called 'Jyotiṣām jyotih' the lighter of the lights or senses. It can hold the past, present and the future in a flash of a moment.[2] This creative mind is the basis of all resolves and aspirations of man. Being a form of mind, all the aspirations derive creative energy from the mind. If these aspirations are well planted and looked after carefully by an aspirant, they are sure to gratify or fulfil all his desires like the kalpa tree in the heaven.

The word kalpa and samkalpa have the same root 'krpa', which means potentiality or ability to create and fructify. So

every desire, which is well rooted in the mind and has some serious meaning in it, is bound to bring success of fruits of life (Dharma, Artha, Kāma and Moksha) like the kalpa tree which has emerged from the churning of the ocean by gods and Asuras and has been planted in Indra's garden called Nandana. So the Sūtrakāra seems to be speaking in metaphorical terms. Mind is a source of creative energy. Any modification brings unexpected results to the aspirant.

रसनयाभाव्यमाना मधुराम्लतिक्तकटु-
कषायलवणरसाष्षड्ऋतवः ॥ ६ ॥

The six rasas, the outcome of tastes, sweet, sour, pungent, bitter, astringent, saltish—are the six seasons.

In this Sutra, mind is said to be the garden of kalpas, the divine trees. Six seasons, namely Vasanta (spring), Grișma (summer), Varșā (Rainy season), Śarad (autumn), Hemanta (early winter season), Śiśira (peak winter), are supposed to visit the garden. These six Ṛtus (seasons) go on revolving on earth and their full batch is called Ṛtu-cakra, which never stops. The seasons are the cause of the fructification of the trees.

In the human body when the taste of eatables is deeply felt, there is a change in the sensitive centres like the change in the seasons. The six sensations of sweet, sour, pungent, bitter, astringent, saltish, generated by the touch of tongue, are correlated with the varied cycle of the Ṛtu-Cakra.

The word 'rasa' here has a symbolic significance. Rasa is a term invariably used in Indian aesthetics, medicine, alchemy, etc. The words such as 'juice', 'relish, sentiment'. 'enjoyment', 'taste', and 'flavour' cannot be used as its proper substitutes as Rasa is the source of the experiences referred by these words. In the medicine, Rasa is life-giving or rejuvenating. It is a drug prepared from mercury, and its use is made by 'vaidyas' (physicians) strictly in accordance with the cycle of the seasons.

Perhaps Rasa has to do with the unique combination of earth and water. Only the sweet quality of water alone is transformed into different tastes by the combinations of earthly qualities.

In Tantra and Yoga, six cakras, or lotuses in the spinal suṣumnā nerve, are correlated with the six seasons. Set into

motion by the aroused kundalini, these cakras or lotuses blossom and start shedding their six different flavours. But all these Rasas and seasons are the outcome of the culmination of the psychic forces.

ज्ञानमर्घ्यं ज्ञेयं-हविः ज्ञाता-होता ज्ञातृज्ञानज्ञेयाना-
मभेदभावनं श्रीचक्रपूजनम् ।। १० ।।

Knowledge is arghya; the object of knowledge is the oblation (havi) the knower is the sacrificer; Śrīcakra-worship consists in regarding these three as one organic whole.

Consciousness or Citi-Śakti is the supreme deity, to be worshipped in Śrīcakra. In the Vedic or Tāntrika rituals, any deity is worshipped by offering him/her arghya, a special water mixed with fragrance and pink colour. Then the Deity is invoked in the burning fire of the sacrifice or Yajña and is offered oblations of butter, ghee or other solid things like barley, rice, fragrant tree leaves and various dry fruits. And the same deity is also worshipped in the body of the Hotā or the offerer. So the Citi-Śakti, which is found to be in all the three aspects Knower, knowledge and knowable is one. To have this vision of all the three as one organic whole is true worship or understanding of Śrīcakra. In this Sūtra, the Tantra has imbibed the vision of Advaita-Vedānta, the 'Sarvam khalvidam Brahman' (All this indeed is Brahman) and 'Prajñānam Brahman' (Knowledge is Brahman).

नियतिः शृंगारादयो रसाः अणिमादयः । कामक्रोधलोभ-
मोहमदमात्सर्यपुण्यपापमयाः ब्राह्म्यादयष्टशक्तयः ।। ११ ।।

Niyati (destiny) and nine rasas are one with the ten siddhis (aṇimā, laghimā, mahimā, iśitva, vaśitva, prākamya, bhukti, ichhā, prāpti, sarva-kāma). Desire, anger, avarice, envy, virtue or vice are the eight śaktis like Brāhmī, Māheswarī, Kumārī, Vaisnavī, Vārahī, Indrāni, Cāmundā Mahālakshmī.

Having explained some general trends of every delicate and subtle internal worship of the Śakti principle in the last ten Sūtras, the author guides the disciple to start the worship of Śakti principle in its true nature by identifying himself with each and every deity in the Yantra: the deity is the Yantra; the

deity is in the cosmos and in the psychic under-currents of a man. The deities represent the eight psychic forces operative in human life.

With this Sutra, the Sutrakara explains the peripheral order of the Yantra and the psychic world. Nine rasas of poetry, and samskaras or vasanas of the unconscious or the past mind become the group of ten. Rasas are enjoyed at the conscious level. But certainly they are the outcome of the sensitivity created by one's karmas in one's previous life. The controlling force of our mental life or moods is called Niyati or destiny. According to the Indian Poetics, nine rasas as Śānta (tranquility), Adbhuta (wonder), Karuṇa (compassion), Vīra (heroic courage), Hāsya (humour), Bībhatsa (hate), Raudra (anger), Bhayāṇaka (fear), Sṛṇgāra (love) are alongwith their Niyatis. In the Tantra, they are one with the ten siddhis (perfections of the mind) called aṇimā (atomic form), laghimā (weightlessness), mahimā (bigness or vastness), Īśitva (administration), Vaśitva (self control), Prakāmya (fulfilment), Bhukti (enjoyment), Icchā (desire), Prāpti (attainment), Sarvakāma (total fulfilment).

In the next order of the periphery, there are eight Saktis, namely, Brāhmī, Māheśwarī, Kaumārī Vaiṣṇavī, Vārāhī, Indrāṇi, Cāmuṇḍā and Mahālakshmī are one with Krodha (anger), Lobha (avarice), Moha (infatuation), Mada (pride), Mātsarya (envy), Puṇya (virtues) and Pāpa (vice).

This peripheral cakra of the Sri-Yantra is named Trailokya-Mohana which means thecakra which has infatuated the triune world with its lustre. It is quadrangular in shape, which indicates its homogeneous balance.

आधारनवकं मुद्राशक्तयः ॥ १२ ॥

The nine cakras are nine Mudrā-Śaktis.

The word 'Mudrā' suggests many meanings. It is etymologised as 'Mudam Rāti or Lati' (which brings pleasure or ananda). Mudrā also means 'seal and coins'. Both represent Śakti Principle. So Mudrā is a sealed or concentrated energy lying in the centres of the body and mind. In Tantra, these centres, (cakras or plexus) are nine in number called Ajñā, Indra-Yoni, Viśudhi, Anāhata, Maṇipur, Svādhisthān, Mulādhāra, Kula, Akula. The tenth cakra is the Sahasrāra independent organic whole of the

above mentioned cakras. So these ten ādhāras or basements of the Śaktis are one with the ten Mudrā-Śaktis (unfolded energies) of the Yantra. Mudrā implies that things have not yet come out in their manifest point but their potentialities are still to be progressively unfolded.

पृथिव्यप्तेजोवाय्वाकाश श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणवाक्पाणिपाद पायूपस्थानि मनोविकारः कामाकर्षिण्यादि षोडश शक्तयः ॥ १३ ॥

Earth, water, fire, air, ether, five senses of hearing, touch, seeing, taste, smell, five motory senses of speech, movement, holding, excretion, urination, and the mental disposition are the sixteen Śaktis like kāmākarṣiṇī etc.

This cakra,named Sarvāśāparipūraka, has the full capacity to fulfil all the needs of the aspirant. It is a sixteen-petalled lotus. Each and every petal, with its Yoginī-Śakti, corresponds to the above-mentioned five elements, five cognate senses, five motory senses and the sixteenth is the mental dispositions. This group of sixteen is certainly in tune with the Sāmkhya system of thought, where the sixteen tattvas are called Vikāras-the final modifications of the Prakṛti. In the process of creation, Prakṛti takes twenty four fundamental turns in all, out of which these sixteen are the final or the last. The Tāntrikas of this school hold that these sixteen are also material objects and are the product of the mixture of Rajas and Tamas. As Tamas is dominant in this cakra, it is represented by blue colour. So in the petals of this lotus all the potentialities of the Annamayakṣa of the Upaniṣads are indicative. After the creation of this group of physical elements, there is no other fundamental change in Prakṛti. After complete composition of the world, this universe starts revolving around the universal consciousness or Puruṣa. That is how this sixteen petal lotus or cakra in Śri-Yantra is designed to indicate the idea of the completion of the universe. This universe is complete in its flamelessness and one is to meditate upon the idea of this pūrṇatā (the wholeness) of the Upanisadas. "That invisible is a whole, the visible too is the whole. From the whole, the visible universe of infinite extension has come out. The whole remains the same, even though the infinite universe has come out of it. Om peace: peace; peace."[3]

वचनादानगमनविसर्गानन्द हानोपादानोपेक्षाख्य-
बुद्धयोऽनङ्गकुसुमाद्यष्टौ ।। १४ ।।

Speech, holding, movement, excretion, orgasm, abandoning, grasping, indifference are the eight śaktis like Anangakusumā etc.

Five functions of the five motory senses combined with the three functions of the Buddhi (intellect), holding, grasping and indifference, constitute the eight-petalled lotus in the Śrī-Cakra. Each petal of this lotus has its own female deity namely Anangakusumā, Anangamekhalā, Anangamadanā, Anangamadanāturā, Anangarekhā, Anangaveginī, Anangānkushā, and Anangamālinī. The typical name of this cakra, or centre of energy, is Sarva-Sanksobhaṇa-Cakra, which is the centre of all the movements and has the power to shake or disturb the whole. This text explains all the vital energy associated with consciousness constitutes the Prāṇamayakoṣa described in the Upaniṣadas. Its active nature, such as movement, progression, etc. shows that it is the product of the Rajas, and therefore, the colour of this cakra is red. In the text of Tantrarājatantra, the number eight signifies the five Karmendriyas supported by the three guṇas or doṣas of Prakṛti called Sattva, rajas and tamas or the three doṣas (defects) in the body, namely Vāta, Pitta and Kafa, described in the Ayurveda, (Science of medicine).

अलम्बुसाकुहूर्विश्वोदरावारणा हस्तिजिह्वायशोवती पयस्विनी-
गान्धारीपूषा शंखिनी सरस्वती इडा पिंगला सुषुम्ना चेति
चतुर्दशनाड्यस्सर्व संक्षोभिण्यादि चतुर्दश शक्तयः ।। १५ ।।

Fourteen Nādīs (nerves), alambusā, kuhū, viśvodarā, vāraṇā, hastijihvā, yaśovatī, payasvinī, gāndhārī, pūṣā. śamkhini, sarasvatī, idā, pingalā, suṣumnā are the fourteen śaktis named Sarvasamksobhiṇī etc.

Now from the peripheral to the central, this is the third cakra. The chief deity of this cakra is Bhuvaneśwarī, the ruler of all the fourteen worlds or Bhuvanas. From the Mūlādhāra, Susumā goes upward in the central nervous system and alambusā goes to the rectum. From the top of the triage in the Mulādhāra, kuhu goes upto Svādhisthāna or the sex centre. From the left of this vein arises Visvodarā and Vāraṇā from the

right. Hastijihvā and Yaśovatī are stretched upto the toes of the foot. Irā and Pingalā go to the two nostrils left and right respectively. Gāndhārī and Pūṣā go up to the eyes, Śamkhinī and Payasvinī to the ears. Sarasvatī is in the tip of the tongue.

In the Tantra, all the physical aspects of the body represent consciousness of life principle. Nerves or Nādīs are nothing but the communication means of the conscious energy or Rasa. These Nādīs are like the rays or streaks of the sun bringing out the whole 'madhu' or rasa from the sun to the earth.[4]

The word Nādī is derived from the root 'Nad' which means movement ahead. Though these fourteen Nādīs represent the fourteen bhuvanas or worlds, yet the three of them are the most significant (Iṛā, Pingalā and Suṣumnā) which represent three worlds (Bhūh, Bhuvah, Svah). Out of these three Suṣumnā represents the pure white flame of the fire, and as Nādī, it is the only one which is all void and quiet. Other two are always engaged, full of passivity and activity, and blocked in the mid of the way to Śivahood. So they are not fit for the progressive movement of the aroused Mahāśakti Kundalinī.

प्राणापानव्यानोदान समाननागकूर्मकृकर देवदत्तधनञ्जया दशवायव सर्वसिद्धिप्रदादि बहिर्दशारदेवताः ॥ १६ ॥

Ten Prāṇas are the ten governing Śaktis namely, Sarvasiddhipradā etc. of the outer decognal cakra prāṇa, apāna, vyāna, udāna, samāna, nāga, kūrma, kṛkala, devadatta, dhananjaya.

These ten vital forces, viz., prāṇa etc., are material śaktis as they are produced from the combination of the dynamic (rajas) particles of ether, air, fire, water, earth. Together with the five organs of action (Karmendriyas) these constitute the vital sheath or Prāṇamayakoṣa described in the Upaniṣadas.

In the ancient Upaniṣadas, Prāṇa has its seat in the heart.[5] But the presence of prāṇa is directly felt in the nostrils. I think the word prāṇa has its two aspects; as an energy or fire it has its centre in the heart, but as an active force or breath its presence is felt upward in the nostrils.

Apāna is that vital force which goes downward below the navel and has its seat in the organs of excretion. Sometimes inhaling of prāṇa is also called apāna.

Vyāna is the vital force, which moves in all directions and pervades the entire body.

Udāna is the ascending vital force which has its seat in the throat.

Samāna is that vital force which assimilates food and drink and has its seat in the middle of the body or navel centre.

Nāga is that which causes either vomiting or eructation, kūrma opens and closes eye lids, Kṛkala creates hunger, Devadatta produces yawning and Dhananjaya nourishes the body. These ten vital forces are differently named on account of their different functions. In reality they are a manifestation of a single force.[6]

एतद्वायु संसर्गकोपाधिभेदेनरेचकपाचक शोषको दाहक प्लावक इति प्राणमुख्यत्वेन पंचधा जठराग्निर्भवति ॥ १७ ॥

Under the stimulus of the ten prāṇa energies is engendered a fire in the stomach in five different ways; Recaka, Pācaka, Śoṣaka, Dāhaka, Plāvaka.

According to Vaiśeṣikas fire substance manifests itself in four forms in the object world as (i) fire on the earth, (ii) fire in the lightning (iii) fire in the stomach (iv) fire in the metals like gold and gems etc. It was emphasised by the Vaiśeṣikas that in the world of elements fire is the element which alone is capable of complete transformation of the material object. Particularly there is a complete transformation in the qualities like Rūpa (colour), Rasa (taste), Gandha (smell), Sparśa (touch) of the earth born things. So the process of complete transformation of the things lies only in the fire substance. The 'pīlupāka theory of the Vaiśeṣikas shows how the each particle of the 'ghata' or clay jar is burnt and destroyed by the fire and then changed into a new form. They believe that since the food eaten by a person is completely transformed into seven new 'dhātus' like: blood etc. through metabolistic process, therefore, the fire-transformer exists in the stomach namely 'jātharāgni' or 'Audarya-agni'[7]. With the aid of five prana-vayus this fire functions in five ways.

क्षारक उद्गारकः क्षोभको जृम्भको मोहक इति नागप्राधान्येन पञ्चविधास्ते मनुष्याणां देहगा भक्ष्यभोज्य चोष्यलेह्यपेयात्मक पञ्चविधमन्नं पाचयन्ति ॥ १८ ॥

Under the predominance of nāga-prāna, the five fires (namely kshāraka, udgāraka, kshobhaka, jṛambhaka, mohaka) help in digesting five types of food in the human body which we eat, suck, lick, drink, chew or munch.

एता दशवह्निकलास्सर्वज्ञाद्या अन्तर्दशारगा देवताः ॥ १९ ॥

These ten digits of fire namely Sarvajña etc. are the governing Śaktis of the inner decogal cakra.

In the Sūtras 17, 18, 19 it is explained how the fire in the stomach, conditioned by internal prāṇa, becomes five fold. When it helps excretion it is named 'recaka' indigestion, in 'Pācaka' in drying the phlegum etc. as 'soṣaka' in creating burning 'dāhaka' and in filtering liquids 'plāvaka'. But when this stomach-fire is predominated by nāga-prāna, the cause of vomiting and eructation, it again becomes five fold having the following properties; alkaline, inducing eructation, stimulating appetite, inducing yawning, and temptation to eat. The five fires digest or consume the five fold food edible, chewable, to be sucked, licked and drunk. These total ten properties of the stomach-fire in the Maṇipūra cakra, or navel centre, are termed as ten śaktis of yoginis in the Tāntrika lore. Some Tāntrikas opine that seven 'dhātus' (metallic constituents) of the body including three doṣas (vāta pitta kafa) are the ten resultants of decognal stomach-fire. In the text of Tantrarāja the ten digits are named agni, vahni, suci, tejas, prabhā, dāvah, ruci, dyuti, dāhah, grāsa.

शीतोष्णसुखदुखेच्छास्सत्त्वंरजस्तमो वशिन्यादि शक्तयोऽष्टौ ॥ २० ॥

Cold, hot, pleasure, pain, desire and the three guṇas (sattva, rajas and tamas), are the eight śaktis viz., Vaśinī Kāmeśwarī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśī, Kaulinī in the octognal cakra.

Now we have come to the seventh cakra of the Śrī-Yantra. Its property is to remove all the diseases and the restrictions which obstruct the unfolding of the self. The eight physiological and psychological sensation represent the conflict in the outer, psychic and the natural planes of life. These conflicts cause all sorts of diseases and three-fold dukha viz., ādhibhau-

tika, ādhidevika and ādhyātmika. To remove the final hurdle in the sādhanā, it is necessary to meditate, to worship to understand their nature, deities and the original source. This will resolve all the conflicts and the struggle between mind and body will cease to exist. Therefore, the name of this cakra is Sarvarogahara.

शब्दादितन्मात्राः पञ्चपुष्पबाणाः ॥ २१ ॥

Five tanmātras (objects in their subtle form) are the five floral arrows.

In this sūtra, we are almost in the vicinity of the Chief deity Parameśwarī Lalitā. Being the supreme love - consciousness she is not different from Kāmeśwara-Śiva. In its supreme form kāma is her intrinsic radiance, effulgence or glow. So she is kāmamayī, kamarūpā, kāmeśwarī simultaneously. In the Paurāṇika lore, kāma is described as the most powerful deity, having his power manifest through five arrows. To indicate the charming beauty and the sensitive power of the arrows, the five arrows represent five flowers i.e. Aravinda (white lotus), Aśoka (of a tree of moderate size belonging to the leguminous class with magnificent red flowers), cūta (Mango flower), Navamallikā (citrus Decumana or wrghtia Antidysentrica), Nīlotpala (blue lotus), in the poetic and mythological style. But when this thought is substantiated in philosophy, the five arrows are five tanmātrās, the subtle form of the gross elements sound, touch, visual, taste, smell are held in one hand by the cosmic mother Śrī Lalitā. They symbolize the self-projection or manifestation of the Mahāmāyā into the five-fold world from within. Amongst all weapons of the Goddess (symbols of manifest conscious energy) only these are the five which are thrown out of her in the cosmic world, as her radiance. The arrows, sharp at their tips and gross at the back, also indicate the manifestation-oriented attitude of the Mahā-Śakti.

But the other aspect of the wielding of the arrow is to possess the invincible power of destroying everything into pieces. Jambhana Śakti is attributed to the arrow which means the total destruction.

मन इक्षुधनुः ॥ २२ ॥

Mind is the sugar cane-bow (in the other hand).

Sugar cane-symbology is another metaphorical expression in Tantra. Mind is a form of energy which inspires the senses to find their objects. According to Śaivāgama, the downword flow of conscious energy, in its contraction or solid form, becomes mind. Mind, with its samskāras and Vāsanās, is a store-house of Divine and mundane pleasure of life, the source of Rasa or joys of life. Therefore, it is compared with the sugar cane which has its roots in the earth and its three-fold growth in the sky. Because of its capacity to inspire, it projects itself or expresses itself through the senses. It is said to be the bow when it is ready for shooting, the arrows involving an inward movement leading to enstasis and an outward movement leading to extrasis simultaneously. It also constitutes the ambivalence of the tāntrika experience, where earthly and trans-earthly, temporal and trans-temporal, human and trans-human existence are synthesized. But the other aspect of the weilding bow is to indicate the unlimited capacity to the whole creation or create illusion in all the creatures of the world.

रागः पाशः ॥ २३ ॥

Love is the noose.

The great mother Lalitā possesses in her right upper hand the noose representing her love and attachment towards her devotees. But pāśa is an avidyā in sānkhya and Vedānta as it is insensitive in relation to the ultra-sensitive Citi-Śakti or consciousness. In the path of Salvation that is the main hurdle. But according to Tantraśāstra, when the whole world is created, it becomes imperative to establish it under some kind of order or control. So the Mahāmāyā holds the power to fascinate each and every person through the pāśa-Śakti or noose. Nothing is beyond her power of fascination. So Rāga or attachment or love is conceived by the creatures under the spell of Mahāśakti, the cosmic loving force. Only through this power of love, the whole world is going well with each other automatically and the Goddess has nothing to worry or bother about her creation.

द्वेषोंऽकुशः ॥ २४ ॥

Aversion is the goad.

Opposite to rāga is dveṣa. If rāga or attachment is a binding force in the world, the functioning of the dveṣa is to maintain the creature-world scattered and individualised to enable each individual to control his energy in his own way. The work of God is to keep the animal-world under control and channelise its energies on the right path, so the Goddess possesses in Her left upper hand this goad which works as a brake in the vehicle of the mind.

But the celebrated scholar of Śrīvidyā, Śrī Bhāskara-rāya, interprets dveṣa as krodha, the anger or wrath. If there is a spontaneity of anger then it must work as an energy to check and to lead her people towards right conduct leading to the ultimate. In Sri-Lalitā-Sahasranāma, while describing the body form of the mother, the statement is 'Krodhākārāmkusojvalā' which means she shines with a goad symbolising Her wrath to spur on Her people towards right things.

Aversion is always aroused in the mind by the people or objects that are unfavourable and undesirable. It is sad or unhappy experiences which lead to detachment or vairagya and then attachment or sense of love is controlled by the detachment. So these two sentiments of love and aversion become meaningful when they are used and synthesised under the rule of one consciousness.

In the four Sūtras, from twenty one to twenty four, the four powers of Mahāśakti are indicated as Sarva-Jambhaka arrows (destroyer of all) Sarvamohana bow (hypnotising all), Sarva-Vaśamkarī noose (controller of all), Sarva-Stambhakarī goad (making immobile to all). It is interesting to understand the symbolism of the four arms. Four arms represent the Antahkaraṇa-catuṣtaya of the Vedāntins which means four-fold psyche i.e. mind, intellect, ego and citta.

अव्यक्त महदहंकाराः कामेश्वरी वज्रेश्वरी भगमालिन्यो-
ऽन्तस्त्रिकोणगा देवताः ॥ २५ ॥

Unmanifest, manifest and ego—these three forms of Energy are goddesses of the internal Triangle—Kāmeśwarī, Vajreśwarī and Bhagamālinī.

In this Sūtra, though the author has not made the use of

the methodology of Sāmkhya, yet he has used the most important terms of Sāmkhya-Avyakta, Mahat and Ahamkāra. According to Sāmkhya, these three are the three aspects or the states of the same one Reality called Pradhāna or Prakṛti. When the three guṇas or strands (namely sattva, rajas, tamas) of Pradhāna Prakṛti are in an unmanifest balanced state, it is called Avyakta. In the three corners of the final central triangle of the Śrī-Yantra this unmanifest energy, the Kālarātrī, Mahārātrī, Moharātrī of the Purāṇas, is represented by Bhagamālinī, the Śakti of Rudra, the lord of the silence of the world cremation ground where each and every thing becomes the part of Nothingness.

Mahat in Sāmkhya is a symbol of first manifestation of Pradhāna pure intellegence, sattva guṇa or Viṣṇu-Śakti which is indicated as Vajreśwarī here. In the void before the creation, we see Viṣṇu lying dormant in the waters holding total intellegence. Perhaps this state denotes the state of Hiraṇyagarbhah in the Upaniṣadas where the Jñāna-Śakti, in its totality, is ready to turn or transform itself into Kāryaśakti (creation). Ahamkāra is the outcome of intellegence. Therefore, Brahmā, the lord of creation, is born from the navel centre of Lord Viṣṇu. Ahamkāra is an active form of intellegence. Hence Kāmeśwarī represents the third state of Ahamkāra; intellegence into action. Here the sense of identification with intellegence and desire becomes ego of Brahmā, the Lord of creation or Kāmeśwarī-Śakti, the master of all sacrificial rituals who conjoined all the actions of the creatures with samkalpas, kāma and desire. That is why no sacrifice or yajña is ever performed without samkalpa i.e. Ego, and its deity is Kāmeśwarī or Brahmā.

Thus an inverted triangle, the eighth cakra of Śrī-Yantra denotes a state before the consummation of the realisation which gives all accomplishment.

निरुपाधिकसंविदेव कामेश्वरः ॥ २६ ॥

Pure and unconditioned by adjuncts, is Kāmeśwara.

The adjuncts such as the body, etc. set up by name and form, superimpose on the self-consciousness cannot affect the true nature of the consciousness. 'Samvit' is a word for consciousness

which with its self-illuminating nature reveals all the objects perceived in the states like waking, dream and deep sleep. Through the months, years, world cycles, past and future, the objects of perception go on changing and differing, but the perceiving consciousness is the same,[8] and that consciousness is Kāmeśwara of the Śaiva and Śākta cults. He is the central point or para Bindu of the Śrī-Yantra.

The word 'Nirūpādhika' is used to indicate the unlimited or unconditioned grace of the supreme consciousness which helps the manifest world to exist, to be blissful from within. Upādhi is the adjunct of Jīvaconsciousness which makes it a conditioned individual.

सदानन्दपूर्ण: स्वात्मैव परदेवता ललिता ।। २७ ।।

Beatitude replete with self-aware consciousness—is the supreme Goddess Lalitā.

In this Sūtra, the adjunctless pure consciousness, filled with ecstatic bliss and self-awareness, is described to be the supreme cause of the whole manifestation, and the self of the aspirant. Then comes the next state in which this very self is surrounded by its own Śaktis of expression, called Antahkaraṇa or the subtle psychic form. It becomes sādhaka or an aspiring devotee. In conclusion, we can say that the same consciousness, in its mode of pure existence, is the substratum; in its ecstatic mood, it is supreme Goddess Lalitā, in its psychological form is the aspiring self of the devotee. Thus in all the states and moods, the consciousness (being homogenous) is the same.

लौहित्यमेतस्य सर्वस्यविमर्श: ।। २८ ।।

To make inquiries into all these three phases of consciousness is the true full expression of deepened love - love for Lalitā.

The colour of love, involvement, devotion or inquiry into the self is considered to be red. As before the arrival of the sun in the sky, the whole sky becomes deep red, similarly the love or deep inquiry into the Truth is the indicator of the future expression of divine light or self-knowledge.

अनन्यचित्तत्वेन च सिद्धिः ॥ २९ ॥

And accomplishment is attained through unific meditation or resolute mind.

Having completed the system of internal Lalitā-Sādhanā, the author instructs the aspirant to follow this system with a single-minded devotion which means the realisation or the total identification of the aspirant with Goddess Lalitā at every step, at each moment.

भावनायाः क्रिया उपचारः ॥ ३० ॥

Constant Meditating unison (with Lalita) is the offering.

Tantra-Shāstra does not believe that mere intellectual inquiry can help the aspirant while tredding on the path of his spiritual pursuit. It recommends Upāsanā-Karma which involves learning in the close presence of the deity or the Guru, or to feel the presence of the Deity or Guru while learning. This way of Upāsanā is a fine combination of yearning for understanding respect and complete faith in the Guru, and love for Deity. Bhāvanā is a part of Upāsanā To go on revising and fixing one's thought, affection and love on the Deity, and to offer one's services at the lotus feet of the Deity results in the complete surrender. In that state of mind even the whole world of rituals becomes pregnant with life and meaning. According to the ritual world of Hindus, the worship of the Deity is placed at number one. Homa or the offer (oblations) of ghee or butter to sacrificial fire comes at number two, tarpaṇa, the pacification of the aroused energy in the fire with the sprinkling of water is at number three.

अहंत्वमस्तिनास्ति कर्तव्यमकर्तव्यमुपासितव्यमिति
विकल्पनामात्मनि विलापनं होमः ॥ ३१ ॥

Merging of all mental propensities, like I and thou, is and is-not, duty and lack of duty, and adoration in the self, is to offer oblation to fire.

To attain the accomplishments the procedure followed in this Upaniṣād is Bhāvanā, the conception and comprehension of substance through constant conscious emotive content. So

each and every action, feeling or other psychological manipultations, are to be sacrificed and transformed at the level of self-knowledge or pure understanding. Fire is considered to be the best purifier or transformer of all the things in the Indian tradition. Therefore, for a total change of one's psyche gaining a new-consciousness, one has to get into the fire of conscious energy. In Śrīmad Bhagwad Gīta, this conscious energy is named as jñānāgni fire of consciousness which only destroys the actions of the past, present and future and can establish the aspirant in the realm of timeless experience.

In the present Sūtra, 'I and thou' represent the world of psychological ego, 'is' and 'is-not' represent the existential 'is' and non-existentialist philosophies, 'duty and lack of duty' represent the knowledge of Vedānta and Upaniṣads. All these are mental propensities, and, therefore, are to be put into the melting-pot of Bhāvanā and are to be synthesized in one Single straight line of pure consciousness.

भावनाविषयाणामभेदभावनं तर्पणम् ।। ३२ ।।

Unific meditation on all the objects of meditation (from the Guru-Śakti down to oblation-fire) is tarpaṇa (the ritual to satisfy and propitiate the Goddess).

The last act of this internal worship is tarpaṇam which, in external ritual, is performed with the water mixed with milk. Here again the aspirant has to synthesise all the mental objects of worship into one whole. Actually in this procedure of Śakti Jāgaraṇa (arousing of divine energy), the methodology of the Vedic seers is followed and adopted. Vedic seers had realized that all the deities in the cosmic life are the different aspects of the same energy. According to the need of the person involved, this Mahāśakti wields different modes like body, dress, ornaments, weapons, etc. So a particular type of manifestation of the existential energy is the form of deites. Radient flames of fire, lightining rays of the sun are all but the manifestations of Mahāśakti.

The one, who has the earnestness and a keen desire to be one with that energy, has to invoke the Deity first with the help of mantras, and then to offer rich ghee into the sacrificial fire, as the flames are the expression of the hunger through the

tongue of a blaze. So the Earthly fire, burning with gusto in a pool, is the mouth of Gods, when the 'homa' (food-offering ceremony) is over, the invoked deity is served with milk-water so that the constant excitement generated by constant eating is gratified.

In this state of gratification, fire-energy loses its destructive nature and, joined with water-energy, becomes creative. This is called tarpaṇam.

पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनम् ॥ ३३ ॥

One should see at the moving wheel of time in the ever turning fifteen phases of the moon.

Having completed the courses of the ritual activites through the conscious mind and merging all the modes of subjective and objective mind into one consciousness, the seeker has to merge all the external homogeneous concepts of time and space too, in the same conscious energy.

In this Sūtra, the word avalokanam is very important. It means seeing through the whole time and space with a vision of totality. Even if the time is changing from moment to moment, one can see its change not with a sense of shock or grief, but as a result of the movements of the fifteen digits of the moon. In Tantra moon or Soma is the most creative form of the Bhagavatī Lalitā. That is the source of life-giving ambrosia. Fifteen digits of the moon keep on appearing or disappearing in a fort-night. But the sixteenth, called Sādā is visible to a Śiva-Yogi. That evershining, One is one with Lalitā and Śiva. And a yogi has to synchronize all the themes of the universe into one, the source of the multiple words, and has to take this time or movement as a dance of the fifteen yoginīs dancing around the mother Ṣoḍaśī Lalitā. This involves the merger of the sense of time and space into the same homogenous consciousness.

एवं मुहूर्तत्रितयं मुहूर्तद्वितयं मुहूर्तमात्रं वा भावनपरो
जीवन्मुक्तो भवति स एव शिवयोगीति गद्यते ॥ ३४ ॥

The one who meditates like this for three, two or even a single moment attains Jīvanmukti and becomes Śiva-yogī.

In this Sūtra, the great significance of this meditation is brought out. This meditation strictly results into a new life and Mukti (emancipation) simultaneously. Even an iota of this flash-experience of this understanding will liberate one from the Shackles of bondage created by one's own subjective psyche. It is a very deep experience. In Śrīmad Bhagwad Gīta too, Arjuna is assured by Kṛṣṇa in the same manner: 'In this Yoga, there is no loss of attempt: nor is there any adverse effect. The practice of even a little of this dharma protects one from great fear'.[9]

कादिमतेनान्तश्चक्रभावनाः प्रतिपादिताः ।। ३५ ।।

In this Upaniṣad the Śrī-Chakra-meditations are in accordance with the Kādi School tradition.

The name of twelve pioneers are recorded amongst the Ancient worshipprs of Śrīvidyā. Some of them are from human beings, some one are from Sidhas and some are from Gods. They are Manu, Chandra, Kubera, Lopamudrā, Manmatha (Kāma) Agastya, Nandikeśa, Sūrya, Viṣṇu, Skanda, Śiva and Durvāsā. Each one of them has founded his own school of Śrīvidyā. Out of these the two schools of Manmatha and Agastya are very important. Because the Mantra of Manamatha school begins with the first letter ka, so this school is named as Kādi, whereas the Mantra of Agastya-school begins with Ha, the letter hādi. In this Upaniṣad, the whole subject matter is placed in accordance with the Kādividyā consisting of fifteen letters, known as Panchadaśī; To make it Ṣodaśākṣharī, another Beejākshara or Secret-sound is added at the end. But this secret-sound is to be known only from the mouth of Some Siddha Guru.

य एवं वेद सोऽथर्व शिरोऽधीते ।। ३६ ।।

One who knows this Upaniṣad perfectly knows quintessence or the acme or the height of Atharvaveda.

This Bhāvanopaniṣad is attributed to Atharvaveda. The Sagacity and wisdom of this Veda is undoubted. In this Veda the total wisdom of the Vedic thought and mind right from yart, poetr, music, magic, medicine, sciences, patriotism to

metaphysical and physical approach to life are described in such a way that it represents the consciousness of synchronization to all the views opposed to each other. The other three Vedas represent three different modes of expression with different subject matter. The poetic vision of the Ṛgveda, musical vision of Sāmaveda and Sacrificial vision of the Yajurveda stand united in Atharvaveda. This Veda captures the vision of totality in which the Divinity is merged into the earthly life. The very hymns attributed to mother Earth and Śrīmāta indicate the commitment to the earth impregnated with Divinity. So the basic trend of the mind of the Atharvaṇas and the Āngirasas is to have a vision of the oneness of the whole universe in which our earth is central point. They refuse to accept the theory of the two separate entities like the divine and the mundane. They are two sides of the same coin. Since Upaniṣads contain the total or concluding essence of the great Vedic literature, therefore this Bhāvanopaniṣad is supposed to concieve the total essence of the Atharvāveda. It is the crown of the Atharvāveda.

अथ कौलोपनिषत्

Kaulopanisat

This Upaniṣad is again understood to be a part of the Atharva—consciousness. The nature of this consciousness is that 'the seen leads to the unseen'. 'The visible and the invisible are the two aspects of the Śakti-Principle, which lead to the deeper truth on which all the worlds, perfect or imperfect, heterogenious or homogenous, the subjective or the objective, are based. This short Upaniṣad reveals the way how a man initiated into Śākta-Sādhanā, should live and relate with the world around. The very approach of this Upaniṣad to life is known as 'Vāma-mārga' (left oriented). It does not recommend the way which leads a person to the ideals which have lost their meaning by being reduced to a mere ritual or formal routine.

The word 'Kaula' comes from the root word 'Kula' which means the whole world is one family of the same mother principle. 'Kula' is also understood as a creative energy in the Āgama-Śāstra. According to this view, the Divinity is the dharma or character of this earth. Kula is also Pṛthivī the earth—Goddess. Anything which manifests energy or helps in arousing energy, is a symbol of energy as energy can be communicated through symbols.

Before, the anonymous author of this Upaniṣad, starts his text, he has observed the tradition of 'Shānti-Pātha' in his own peculiar way. The purpose of Shānti pātha is to attain peace and maintain peace during the study—project and not to allow the three fold forces (Physical, psycho-physical and spiritual) to disturb the order of life during the period of Sādhanā.

ओं शन्नः कौलिकः शन्नो वारुणो शन्नश्शुद्धिः
शन्नोऽग्नि शन्नस्सर्वं सभवत् ॥

May the Lord of Kaula-School bring us peace, may wine bring us peace, may purity of senses bring us peace, may Agni (fire-God) bring us peace, may all bring us peace:

Kaulika is one who is a weilder of Kula or Śakti principle. He is Lord Śiva. Vāruṇī (wine) belongs to Varuṇa the God of waters. In Vedic literature, Varuṇa is a very powerful deity, the preserver of Dharma, who rules over the oceans. In the subsequent literature,Varuṇa rules over the western hemisphere. So west-direction is called Vāruṇī. There is an interesting story about Vāruṇī. In the Brahmānda Purāṇa when the devas and daityas unhappy with their sloth or lethargy, started churning the primordial waters of the ocean, the first outcome was Surabhi, the divine cow. The next outcome was Vāruṇī, the intoxicated, beautiful red-eyed young girl named surā (Deity of wine). At first she looked at the daityas with a smile on her face. But the daityas out of their craze for pure white amṛta (nectar) rejected her and were called Asuras. The devas (gods) who took her alongwith them became known as Suras. Therefore, Surā or Vāruṇī, the product of ocean full of the essence of medicinal herbs which were put by devas and daityas together in the ocean, is a symbol of the energy harmonised (aroused). Metaphorically speaking it is the first awakening of the Kundalinī-Śakti. It is an earthly fire which arose out of the churning of the Avani wood, which has to be transformed into Yogāgni (fire of Yoga or jñāna). So who so ever takes Vāruṇi without understanding its secret, is overpowered by primitive animal passions and becomes an animal (paśu) not Vīra or Śiva.

When varuni, the crude energy, is transformed through the fifteen Samsakāras into life-giving 'amṛta' (nectar), it represents both the earthly and the divine life principles. It is for this reason that the author, after invoking Vārunī for peace, invokes Śuddhi (the deity of purity), the samskāra, the sacramental performances for transformation out of the all-pervasive rudiment matter (Prakṛti). When the proto-atom of life is generated, its purity and perfection is complete. Tamas (the blindness of the primordial matter) changes into Sattva (the pure, the weightless, the transparent).

In this first peace invoking mantra, the third state of crea-

tion is represented by the fire symbol of Vertical movement and evolution. At the end, the complete world order is prayed for peace, so that the aspirant may be able to meditate for the achievement of realisation. Taking from the Kaulika (Śiva) down to the cosmic order, consciousness—energy is invoked in its different forms and states to destroy the impediments which block the spiritual energy. This realisation leads to the opening of the door of Suṣumṇā.

नमो ब्रह्मणे नमः पृथिव्यै नमोऽद्भ्यो नमोऽग्नये नमो वायवे
नमो गुरुभ्यः। त्वमेव प्रत्यक्षं सैवासि त्वामेव प्रत्यक्षं तां
वदिष्यामि ऋतं वदिष्यामि सत्यं वदिष्यामि
तन्मामवतु तद्वक्तारमवतु अवतु माम् अवतु वक्तारम्।
ओं शान्तिः। शान्तिः। शान्तिः। ओ३म्।

I bow for Brahman, I bow for earth;
I bow for waters, I bow for Agni,
I bow for air, I bow for the Gurus,
(O Kaulopaniṣad), Thou art visible that
I shall rehearse that (Tripura Sundarī) in thee
I shall rehearse that in Ṛta. I shall rehearse
That in Truth, May Ṛta and Satya protect me,
Protect my mentor; protect me; protect my mentor;

Om
Peace Peace Peace
Om

In this invocation to peace, the aspirant declares his relationship with Brahman, the ultimate, the immaculate existence, awareness and bliss and also with the earth-substance, the water-substance, the fire-substance, and the air; substance. All there are going to help the aspirant in his pursuit of attaining knowledge and new consciousness. The aspirant is expected to see that conscious-energy which flows in all the elements and the universal order. In this process of revelation, although the whole cosmic order is going to pay a vital role of a Guru, the Supreme manifests and communicates His grace-energy through His human form, accomplished (Siddha) form and Divine form.

In Tantra, the three forms of the Guru are named as Śrīguru, Paramaguru, Parameṣthiguru. But sometime the

Sadguru, too, is added to this list. The Sadguru is Brahman or immanent consciousness itself. So the Sādhaka's prayer for the direct supreme consciousness to flow through his tongue and mind, to let the Ṛta, the cosmic reality, flow. To let his own experienced truth be expressed through his speech actions and to let this three fold flow of consciousness nourish and protect him. Though the author has used the word 'Vadiṣyāmi' thrice in the mantra, yet the 'Veda' (speech), being counted among Karmendriyas or motor senses, represents mind energy, vital energy (Prāṇa) and speech in the Vedas.

The three fold afflictions of my own body mind, created by other creatures and higher deities are to be tranquilised.

अथातो धर्मजिज्ञासा ॥ १ ॥

Thus arrived (when at peace with ourselves), we begin the quest for Dharma.

The Kaula—Tantra believes in practical aspect of realisation-how to translate one's knowledge into actions and in his daily routine of life. Accordingly, to know all as Śiva-consciousness in knowledge. A great significance is given to the manifest world which is around us. That is our reality, and we are to consider and accept it with its multitudinous life as real. Otherwise the knowledge will remain abstract, and the abstract knowledge without its application in the day-to-day behaviour is a delusion. The knowledge born of the practical experience is the only liberating factor in human life. So in the present context the author means that having realized the truth or reality, one must aspire to apply that knowledge to life and keep it alive in one's consciousness.

Dharmin' is the word for the transcendental, non-dual Ultimate Brahman, the weidder of his Śakti or Dharma in silence. But it is speaking through the eloquent silence and manifesting It self as an immanent energy. After being absorbed in the contemplation of the Supreme Self, one should enquire into the true nature of Dharma. It is 'his supreme Śakti', the creation-oriented, energiesed consciousness. Kaulas, in their approach to reality, give first position to the Devi (energised – Consciousness). Śiva's role is that of the indication of the Śakti—Principle. So Śiva is the Guru Principle. Having

approached the Guru one should make inquiry into the Śakti-Principle that is Dharma.

But in the Sūtra, the word Jijñāsā is not used in the sense of mere intellectual pursuit. It is a devotional awareness in which love is too deep and active. Only in that state of mind can one have the vision of a Śākta and can be one with Śakti. So the word jijñāsā represents the triangular approach to Śakti, in which devotion, understanding and active participation are essentially one and spontaneous.

ज्ञानं बुद्धिश्च ज्ञानं मोक्षैककारणम् ॥ २ ॥

Emprical scriptural and intuitive awareness (being the forms of Śakti) is the only ground of Moksha (Emancipation).

All the three types of knowledge are the three basic aspects of the same dharma or energy. The jīvas or living beings learn to live with the help of sensual perceptions. Five senses are called devas or gods as they manifest the name and form of the objects. Perception, inference etc. are the sources of empirical knowledge or Vyavahāra-jñānam. This is the first experience of the touch with jñāna Śakti or dharma. This knowledge can impart the worldly wisdom; but the things, which cannot be traced with the help of the senses can be known through the word-testimony. The subjects like transcendence, Ātman, Brahman, and other imperceptible are known or introduced by the sacred words of Śruti. Śruti represents the tradition or the knowledge inherited from ancestor-experts.

But both the knowledges from one's own perceptions and from the ancestors are indirect and incomplete till they are not merged into the knowledge of the self. Knowledge of the Self is the meeting point where the other forms of knowledge are transformed through jñāna-Śakti (knowledge power). Jñāna-Śakti is dharma. The understanding of this dharma-Śakti of Dharmī Brahman is the only way to liberation.

मोक्षस्सर्वात्मता सिद्धिः ॥ ३ ॥

Moksha is the cxperience of All in oneself.

Moksha is ân experience in which the whole strain or stress of one's motivated designes and desires is eradicated and the sense of supreme bliss, lying dorment in the unconscious psyche,

is aroused. After the explosion of this knowledge there is a perenial flowering of the consciousness in which the forces of Ānanda-Śakti are active into and the negation and affirmation are in harmony from moment to moment. The sense discriminating between animate or inanimate, for or against, disappears. Nothing remains inanimate or unconscious when the whole has merged in the self and self has emerged from the whole. So this identification of the self with the whole, sentient or insentient, is the accomplishment in Kaul marga.

पञ्चविषयाः प्रपञ्चः ॥ ४ ॥

The spread of sense-cognates, (colour, taste, smell, touch, sound), constitutes the manifold of appearances.

This Sūtra, emphasises that the totality of the so-called insentient world is nothing but the product (manifestation) of the consciousness. The five senses and their objects come into existence out of the will of the Parā-Śakti to create or to be multiformed. Therefore, this prapanca, the network of the five gross or subtle elements (like ether, air, fire, water, earth) is the expansion of the Parā-Citi-Śakti or Dharma.

There is an interesting allegory about the origin of the senses and gross elements in the Upaniṣads. He, the consciousness, was afraid of his loneliness. To overcome his loneliness, He created a couple (male-female) out of Himself. (That is why even today the male and female are afraid of being alone and) are in need of love of the other). Then He created all the gross and subtle elements out of Himself. So this object world is nothing but the expansion of five fold Śakti-Principle.

तेषां ज्ञानिस्वरूपाः ॥ ५ ॥

All these are imbued with consciousness.

The Sense-objects are experienced by the Jīvas (Creatures). The great scholar of Tantra, Bhāskara Rai, explains the word Jñanī as one who knows and breathes simultaneously. Etmologically speaking, the root 'Jña' means to know and the root 'ana' means to breath. So all the living-beings and enjoyers along with the objects of their enjoyment are not different from the conscious energy. Their essence is the same.

Though Hindu Tantra, due to its association with the Sāmkya, accepts thirty six tattvas (sentient and insentient) in all, yet its great contribution is to infuse tattvas and human life with the divine and vice versa.

योगो मोक्षः ॥ ६ ॥

Yoga (oneness with that) is Moksa.

Yoga the state of cecassion or inhibition of the modifications of the mind is to be and to see oneself as the integral consciousness as the ground of moksha. The realization and recapitulation of one's own existence and essence always results into Ānanda (Bliss). But both yoga and moksha are nothing but pure consciousness.

अधर्मकारणाज्ञानमेव ज्ञानम् ॥ ७ ॥

The non-acceptance of the attributeless (Brahman) as the ground of all being is jñāna (the true knowledge).

The Advaitins hold that the primordial ignorance about the attributeless (Brahman) is māyā or avidyā. However, according to the kaula view, attributes (dharmas) are an integral part of consciousness. Therefore, nothing can be regarded as non-conscious. Consciousness is capable of producing or creating whatever it wills.[1] Therefore each and every manifestation (dharma of conscious-energy (Śakti) is nothing but consciousness. īsvara is the Manifold manifestation of the Mahāśakti.

In the process of the manifestation of Mahāśakti (Dharma) rulers and the ruled are also created. Īsvara is a symbol of ruling energy, and this ruling-form, too, is a form of consciousness. So Īsvara is nothing other than Śakti.

अनित्यं नित्यम् ॥ ८ ॥

The ephemeral is the eternal.

Almost all the systems of philosophy employ the categories of appearence and reality, ignorance and true knowledge, existence and non-existence, light and darkness. In doing so, they first posit a conflict as their basic assumption if to start with division of concepts and categories. But in the Kaula school, the whole thing is looked at from the opposite angle.

That is why the Kaula-Mārga is also called Vāma-Mārga (a left-oriented way of approaching reality). A Śākta would start with the firm conviction that though all the constituent parts of the creation disappear yet they are never destroyed. They are the modes of the eternal Śakti-principle. Their ephemerality is the glowing figrues or posturs of Śakti.

अज्ञानं ज्ञानम् ॥ ९ ॥

Nescience as the form of Śakti is knowledge.

In the light of the above mentioned all-embracing point of view of life, this Sūtra maintains that ignorance as a state of mind is another form of awareness. It can also be expressed by saying that the real knower is the person who does not claim himself to be a knower of any knowledge. In this context the word 'innocence' can do better than the word 'ignorance', for Ajñānam. This would make innocence as a significant Virtue on the part of the seeker.

अधर्म एव धर्मः ॥ १० ॥

Śakti itself is Brahman.

The word 'adharma' is used in the sense of attributeless (nirguna), unmanifest Brahaman. The 'dharma' (the creative principle of conscious energy) is free from all mental, negative or positive rules and regulations. Therefore, it is not different from its base, Brahman, who is completely free from the conceptions of morality or immorality.

एष मोक्षः ॥ ११ ॥

Knowing this is Moksa.

The understanding of the fusion of all the opposites of contradictory notions in the same Śakti principle culminates in liberation. But Bhāskara Rai interprets this Sūtra as 'This is the only way to Moksha.

पञ्चबन्धा ज्ञानस्वरूपाः ॥ १२ ॥

Five bonds are nothing but the forms of the conscious energy.

Knowledge is characterised by five bonds. A Vedāntist may interpret these five bonds as the five obstructions generated by five sense-organs in contact with the sense-objects. But in the context of Tantra, these five types of sensations are the spontaneous outcome of the Chitta śakti. So here, the five bonds are.

1. To know oneself as one's self-consciousness.
2. To know self as non-self.
3. To know all the living beings as entities different from one other.
4. To know living beings (jīvas) as separate from Īśvara.
5. To know the living-beings as different from consciousness.

These five bonds are the five-fold sport of the ever free Chiti-Śakti (consciousness).

पिण्डाञ्जननम् ॥ १३ ॥

This amalgam (of the five bonds) is the cause of origin of all creation.

'Pinda' is a word used for individual body, or structure, caught in the trap of origination and decay. To the ignorants, pinda is a source of pleasure and pain. But if this body (pinda) is a product of five-fold play or sport of consciousness then one can well understand the secret of origin and growth and can enjoy the whole sport of creativity.

तत्रैव मोक्षः ॥ १४ ॥

This amalgam comprises Moksha.

In Tantra-Sādhana, human body has a very important role. This body is the amalgam of all the Tattvas. Anything which exists in the universe is available here but in the micro-cosmic form. So it is a temple or an abode where gods reside. To condemn this body (as neophyte Vedāntists do) is just condemning one's own existence or Brahman. Therefore the way to liberation requires an understanding of the framework of this body in accordance with the Kaul Tantra. This body, a lump

of so many tattvas, is the means to Moksha or self-recapitulation.

एतज्ज्ञानम् ॥ १५ ॥

This is the quintessence of jñānam (knowledge).

The real knowledge is only that which breaks all the shackles physical or psychological, for ever with one stroke. Tantra says that all other worldly sciences are just like harlots, who just attract the people but do not or can not stay together for long. But this Sāmbhavī is the only Vidyā (knowledge) which like a devoted wife serves, nourishes, protects and ultimately leads a man to Moksha. The reason is simple; this Vidyā straightway kindles the light of one's own existence as it speaks only about the self.

सर्वेन्द्रियाणां नयनं प्रधानम् ॥ १६ ॥

All the senses are to be led to the primal consciousness.

The path of this self-knowledge is so great that one may tread it from any angle, one would definately reach the goal, the centre of the whole, one's own self. In this inductive way, all the external or centrifugal movements of the mind and the senses are changed into contripetal movements as the emphasis is on transforming the whole activity, may it be extrinsic or intrinsic. The Central-point is the Chief deity the cosmic-consciousness or cosmic energy. So this Sūtra directs us to the dictum of the Upaniṣad 'Sarvam khalvidam Brahman' (This all is Brahman).

धर्मविरुद्धाः कार्याः ॥ १७ ॥

One's acts should be unconventional.

Having realised the great way, one's desires and motivations are thoroughly changed. This transmutation is certainly going to affect his total activity of living and acting. One should not feel bound to the ethical codes belonging to scriptures, masters, or tradition as one's life has become the perfect manifestation of the Truth. So the worldly ways or a pragmatic view of life cannot direct him or lead him. The whole thing becomes irrelevant for the person, who has dropped all his conflicts,

motivations and attitudes. With the fresh and spontaneous approach to Reality one's actions are supposed to be totally in the opposite direction of the conventional way of living.

धर्मविहिताः न कार्याः ॥ १८ ॥

One should not execute the conventional mores.

Here word 'dharma' has been used in a different sense. Dharma is not a Sakti-Principle here but a routine way of living, without having any inner agility or spurt. Moreover most of the norms of the society or family are made on the basis of compromises with the situations arising from time to time in order to meet one's petty ends. So here, when the man is going to travel on the great way, he must not follow those petty principles, as they create hurdles in the spiritual growth of the seeker. He should follow the dharma which as directly comes to him through his living-contact with the Śakti-Principle.

Having been initiated into the internal realization of Sakti-Principle, one is not bound to follow the peripheral formalities in the name of dharma.

सर्वं शाम्भवीरूपम् ॥ १९ ॥

All these are variant forms of Śakti of Śambhu.

One must not be extremist or cynical in any approach. Appreciation, condemnation, or any sort of criticism would harm the interest of the seeker since the whole is the form of Śambhu-Strī (the wife of Śiva), the aspirant must realize his self as one with the whole and the Śakti. He should not perform any action for the gratification of his personal attainments. His own needs and personal interests are not at the higher level of the world order.

आम्नाया न विद्यन्ते ॥ २० ॥

For such a one no scriptures hold good.

When one is in touch with the reality nothing remains to be revealed through scriptures. One's attachment with any particular book, knowledge or any school of thought can destroy the corresponding hyper-sensitivity.

'Āmnāya' is a word used for the Vedic text by Yāska, a great Vedic etymologist. But in the Tantra 'Āmnāya' is used purely in the sense of a particular school of knowledge. There are four āmnāyas in the four directions East, West, North and South. But the fifth āmnāya belongs to Siva; that is above all in the centre of the space called Urdhvāmnāya. But the Sādhaka, who has embraced the whole as a manifest or unmanifest energy of consciousness, has nothing to do with his identification with any kind of school, scriputure, sciences, art and literature.

गुरुरेकः ॥ २१ ॥

There is only one Guru for the aspirant.

While travelling on the Great way, one encounters innumerable problems. They are created sometimes by one's own remenant part of actions of previous birth or some-times they can be the result of the actions of this birth. In the Upaniṣadic expression, one is bound with the ropes of one's own actions. The knot is made in the heart, one does not know how to unbound it.[4] Siva Sūtra (2.6) says, Guru is the only means to open that knot or to guide the disciple to choose his own single way amidst the confusing noise of the other myriad ways. So in Tantra, the seat of the Guru is always in the top-centre of the body of the aspirant. The famous remark "Gurum Sirasi Samchintya" indicates that one must meditate upon the Guru in the head. From there the revelation comes to the heart. So Guru is nothing but an illuminating form of the Sakti-Principle to help the aspirant find his grace.

However, for a beginer craving for knowledge, Tantra some times recommends. "Like the bee, avid of honey-dew, moving from flower to flower, the seeker, fond of knowlwdge, should go from teacher to teacher.[5]"

But for a serious seeker, the choice is made only once in life. Paraśurāma Kalpasūtra advises 'Eka Gurūpāsti' which means 'Report to one Guru.' Guru is not something like a guide-master, or mere instructor, he is one with the soul of the seeker. Siva addressing Devi in Kulārṇava Tantra explains, "Because of one's sinful psyche, the Guru is looked upon as an ordinary man by the seeker. But the worthy seeker always

looks upon the Guru as a Siva Him-self.[6]" So great an emphasis is put on sticking to one Guru, particularly when one has found a Kula-Guru (Sakti as a Guru). One must not hanker after other scholastic Gurus. But a state comes when each particle of this world appears before the seeker as Guru. Hence it is said "Kaulike Gurave-nantāh" i.e. there can be innumerable Gurus in the Kaulika system.

सर्वैक्यताबुद्धिमन्ते ॥ २२ ॥

In the end such an aspirant achieves a non-dualistic vision.

A Kaulika is he who has full faith in Kula principle. All the sentient and insentient—beings belong to the same family or tribe of the Mother. So each and every aspect of the creation represents one and the same consciousness. To have this vision of totality, the way of right understanding is also suggested in the Bhagwadgītā. "O Arjuna: the resolute and steady mind takes a firm decision and sees unity where as the infirm minds are torn between innumerable decisions and lost in diversity. Hence the result of this Kaula-dṛṣti is to have a homogenous view of life in which all plurality and duality merge or are synchronized in a single thread of non-duality.

आमन्त्रसिद्धेः ॥ २३ ॥

Prior to accomplishment of the mantra-vision, observance of discipline or Sādhanā is indispensable, one must follow the instructions given above in the Sūtras. The Seeker must have a kind of certitude which may help him to attain a perfect psyche through which he can have the vision of totality of his being and the universe. Just to avoid a premature experience or the fallacies of the experiences the author emphasizes Mantra-Siddhi for the seeker. Mantra means a mind devoid of neurosis and psychosis. A simple and clear mind is Mantra the locus of Tantra Sādhanā.

मदादिस्त्याज्यः ॥ २४ ॥

Intoxicants and dissipation of the mind are forbidden.

'Mada' is a work used in Sanskrit for intoxication, passion, arrogance, pride, a fluid substance which oozes out from the

temple of a passionate male elephant. The concept of a Yogin in Pātanjal Yoga, and the ideal of 'Sthita-Prajña' (accomplished man) in Bhagwad Gītā are the superb examples of the perfect and balanced psyche which mark the presence of divinity. If the use or abuse of the intoxicants, and the resultants of the intoxicative like sexuality, avarice, anger, infatuation, keep affecting the psyche, the whole effort is lost.

Some how, it may seem odd that while the seeker is initiated with a drink of wine, another is advocating prohibition. True, there is a provision for drinking wine, but not to please one's animal sense. And even if animal is given its due share, that is also with a view to opening or purifying the animal instinct. In this act the psyche of the appirant works in a two-fold manner. One is the conscious Guru psyche and the other is the animal psyche which is to be transformed. To arouse one's dormant energy, one may use any intoxicants but with great care or with the advice of one's Guru. Otherwise these drinks will leave one in a forest of dullness degrading him from ordinary man to animal level. Therefore, in Kaula school Paśupāna (to drink, to satisfy one's animal passion) is condemned and Vīrapānam (to use wine as a helper in awakening one's dormant energy) is recommended for the middle level Sādhaka. At the supreme level, these helpers or crutches are to be dropped.

प्राकट्यं न कुर्यात् ॥ २५ ॥

The aspirant is not to disclose his esoteric Sādhanā.

While treading on the Great path, one shall have to control the urge to exhibit the attainments for establishing supremacy over others. He should refrain from indulging in publicity and propaganda. If the energy is exposed for the gratification of such evil desires, the sensitive energy must disappear, and the doors of perception can be closed for ever.

Sādhanā in Tantra is something like weilding and gathering spiritual energy from within, in silence, like a seed lying under the soil. Before it sprouts, a kind of fire energy destroys its restrictions or inertia, and it simultaneously ejects and stimulates the creative energy to manifest. But in the whole procedure, we are cautioned not to expose or disturb the work-

ing of energy in the roots. So, Tantra, the root-knowledge of the whole is not to be exposed at any cost at any level during Sādhanā.

न कुर्यात्पशु सम्भाषणम् ।। २६ ।।

He is not to communicate with the beastly men.

A person who does not respond to any kind of spiritual awareness is a 'Paśu' (animal). If a Guru of an aspirant imparts or shares his experiences with a person who is self-centred, lustful or crazy, he shall have to suffer a shock regarding his failure to communicate and the misuse of his energy. Animal persons are to be kept away in the highly sensitive sport of devotion, love and understanding. Any outsider's undesired entrance can destroy the whole Sādhanā. It may be some external or internal, physical or psychological interruption which is extremely dangerous when the seeker and the ultimate reality are face to face.

अन्यायो न्यायः ।। २७ ।।

Dropping of argument is the sign of certainty.

In the six systems of Indian thought Nyāya-Shāstra is one of the most significant schools in which the Science of thoughts, sensations, logical entities, means of knowledge, argumentations is described in detail. Through intellectual and linguistic exercises, a student of Nyāya has to learn how to substantiate his arguments to develop higher and intellectual capacity to protect his own doctrine and arguments. The word Nyāya, in an ordinary sense, is also for justice. So a Naiyayaka would fight for justice to get his due and would use all the weapons of his argument without any hesitation.

In the present context, a student of Kaul Tantra is advised not to indulge in any kind of polemics for self-protection or demolishing of other's arguments. If somebody, well versed in logic or philosophy, attacks a Kaula with arguments and criticism a Kaula must not resent or start a counter-attack to get justice. He is to remain indifferent and independent in such cases. To maintain his own convictions, he is not to behave like a debater. Argument represents a movement of thought and that

has no meaning at all in the field of experience of one's own intrinsic life. Upaniṣads had already declared the futility of the false intellectual hair splitting.

न गणयेत्कमपि ।। २८ ।।

He should be impervious to all influences.

Once one begins to respond to the arguments in favour or against, the vicious circle of mental conflicts arises and destroys the whole experience which one has achieved after crossing the barrier of one's ego. The ego is always involved in enjoying and doing all kinds of activities. So after having made the choice of one's own way, with great care and austerity, there is no gain in falling prey to irrelevent things. A Kaula is so much grounded in the self-realisation or Sakti—experience that he cares a fig for any thought or a school of thought. He should be confident of his own living and should ignore any other way of life.

आत्मरहस्यं न वदेत् ।। २९ ।।

He is not to publicise or preach the secret of his self-realisation.

In Tantra a lot has been said to the others, regarding the imparting of one's experience of the self to the others. It is such a sensitive issue that the unfoldment of one's experience before a person, incapable of responding to the feelings having no serious inquiry for truth, a crooked mind can bring worst possible results. In this regard Yāska-muni quotes a mantra from the Ṛgveda "once the Goddess knowledge went to a Brahmin and requested him not to share her with any person or disciple, who is jealous, crooked and has no control over his passions. Only under such condition can she fructifty or prove virile." In Āgam Sastra, Siva, too, warns Sakti that this knowledge is to be treated as the highest secret.[9] Shrimad Bhagvadgīta talks of it as a secret of the secrets[10]

शिष्याय वदेत् ।। ३० ।।

He should reveal it to the disciple though.

The ideal concept of disciple is found in the Āgama and

Bhagvad Gītā. Siva himself is the Guru, the teacher and the Śakti his spouse is the disciple who has identified herself completely with Śiva. She through her austerity, has become herself Śiva. So Guru and Siṣya become two aspects of the same psyche. In that case the revelation is spontaneous and fruitful.

अन्तः शाक्तः बहिश्शैवः लोकेवैष्णवः ॥ ३१ ॥

In his innerself a Sākta, in his outer form a Saiva, he is in social intercourse a vaiṣṇava.

It does not mean that a Kaula should practise a triple personality. That can create a deep conflict and hypocrisy in his life. Usually people do understand a Kaula as a left-oriented hypocrite. Bhāskar Rai, the great commentator on a Tantra, explains that this Sūtra instructs a Kaula not to divulge his identity because one is often misunderstood by others. The moment one expreses one's views of reality in a positive or a negative manner, the thoughts in favour or against do arise in the psyche of friends and foes also. So one should live in utters silence. But some times, even silence is more expressive. Jain Muni Mahāvīra and some other Munis, while deeply immersed in their intrinsic experience, in a state of complete silence, were tortured and killed. Vedic sage Dadhyan—Atharvā was killed by Indra because he discriminated against Indra while busy in giving discourses to Aśvinī Kumaras and others. So a Kaula is not to follow or pose any ethics and austerity. He should live like an ordinary man undecipherable just like Lord Kṛṣṇa whose true nature was not even known to his close friends and foes.

It is more plausible that this Sūtra explains a unique vision of synthesising unific homogeneity of the Tāntrika view. A Kaula is supposed to extract or drop the contradictions of the three main views of life, like a Sākta, Saiva and Vaiṣṇava. All the three views are like the three aspects of the Brahman of Upaniṣads, Sat, Cit. and Ānanda. So life of a Kaula is an example of an amalgam of love, knowledge and action. Sakti Siva and Viṣṇu merge in him as one whole, the centre of conscious, auspicious, and compassionate energy.

अयमेवाचारः ॥ ३२ ॥

All these constitute his mode of conduct.

Srī Bhāskar Rai says that to live in a state of non-identification or concealment is the only code of conduct for a Kaula. Therefore, he is not going to waste his vision in the jumble of Tāntrika manuals. His point of view is not that of a scripture of knowledge, devotion or action. The whole thought of a Kaula is to be translated into action. So the practice of the above-mentioned Sūtras in the perspective of one's own life is the ethics of Kaula. One must not understand the word' 'āchāra' for simple morality or any kind of rules and regulations.

आत्मज्ञानान्मोक्षः ॥ ३३ ॥

Self-realization alone is Moksha.

Ātman is a dynamic principle of ever-expanding consciousness. It is derived from the root word 'at' meaning uninterrupted continuous progressive movement and the suffix is 'manin.'

The total tone of Iśopaniṣad describes only this aspect of the Ātman: "It is faster than the mind. It outstrips all that runs. It enables the cosmic energy to sustain the actions of the animate world."[11] In the 8th Mantra, the Upanisad says 'He, the self-existent, is every where—without a body, without muscles, and without the taint of sin; radiant whole and pure, seeking all, and encompassing all.[12] Hence to be aware of this self-existence at the level of actuality, reality and truth is atmajñānam or self-realization. And that realization is a key to moksha or is Moksha.

Here is a difference of opinion between the Advaita Vedāntin and the Kaula. A Vedantin must emphasize the motionless and immutable aspect of Ātman, whereas Kaula's stress is on the dynamic and active aspect of Ātman.

लोकान्न निन्द्यात् ॥ ३४ ॥

One is not to condemn other systems and beliefs.

'Loka' is a word for manifestation. The whole manifest or unmanifest creation belongs to the Sakti principle. Therefore

all the living and non-living beings are but the form of one's own existence. So the faulty criticism of the subject or the object world can create an unnecessary and unhealthy conflict or struggle.

Bhaskar-Rai's interpretation of this Sūtra is more conventional. He thinks that a Kaula is not supposed or expected to disclose his experiential knowledge to anyone. Therefore there is no fun criticising or condemning other thoughts. By doing that one will only frustrate the followers of other schools or Gurus. So nothing positive or concrete can be achieved by a Kaula.

इत्यध्यात्मम् ॥ ३५ ॥

This is the absolute.

The word 'Adhyatman' comes from the prefix 'Adhi' (which means over) and the noun 'Ātman' (self). The word 'Adhyātman' has been rendered appropriately by Ralph Waldo Emerson as 'over Soul'. In the context of Srīmad Bhagwad Gītā for a kaula the whole spirit of the above mentioned Sūtras is the ultimate in self-realization. This Sūtra is typical in accordance with the Upaniṣadic style. Almost all the Upaniṣads in their exposition of the self-knowledge describe the three grades of the three fold existence as 'Adhibhūtam (beyond-over mundane) Adhidaivatam (beyond over-psyche or beyond over-deities) and Adhyatman (or beyond over soul). Adhyatma is the crux of the whole existence where all the names and forms are merged and synchronized.

After having the realization of the Ultimate, the author hints at the Great way of the life of a Kaula in six Sūtras.

व्रतं न चरेत् ॥ ३६ ॥

He is not bound by any commitment.

He should feel free from attachments to any set beliefs. Vrata is a pledge or vow taken to do or not to do some personal and social duties. One is always worried about carrying out or fulfilling one's pledge or violation of the pledge. For a man, liberated like a Kaula, there is no need to follow any such line or action which leads to bondage in the name of Dharma, Artha, Kāma and Moksha.

न तिष्ठेन्नियमेन ।। ३७ ।।

He should not hold fast to any code.

Code is a symbol of the others' administration and domination. The man, who is living in the dominion of self-administration or Svārājya, should not care for any imposed rules and regulations—set for him by some Guru, scripture or society.

नियमान्न मोक्षः ।। ३८ ।।

No code leads to Moksha.

The basic idea or the spirit of a code is binding. Therefore, it cannot co-exist with the experience of total freedom. As they are opposed to each other, in their spirit they should not be confused with each other.

कौलप्रतिष्ठां न कुर्यात् ।। ३९ ।।

Kaula should not found any institution.

If some Kaula is a great scholar or highly advanced in spiritual attainments and he wants to establish his academy for the advancement of the study of his school of thought he is certainly a wrong man, because establishment of institution for any spiritual science is practically and virtually a way of propagating nescience. This knowledge is to be imparted to one, who is in the personal contact of a Kaula Guru and can be initiated by the master at the personal level directly. For that, no institution or academy is needed. This great secret and sacred knowledge is not to be sold like the other commodities in the market. All the Upaniṣads, Śrīmad Bhagwad Gītā and the Tantra declare the great secrecy of this esoteric self-knowledge. They caution the Āchāryas of this Vidyā to share this knowledge only with a person who has fully prepared his psyche to face the truth or who have purified all the cakras or delicate centres of the body through the fire of austerity in the form of awareness. A person, without the fire of his awakened soul or keen inquiry is subject to fall in the way and may create unnecessary conflicts for himself.

सर्वसमो भवेत् ।। ४० ।।

He should be the same with all.

When a Kaula attains this all-embracing homogenous vision his life becomes a living example of Kaula dṛṣti. Animate or inanimate world is transformed into a conscious energy. So all the conceptions of caste, creed, good, bad, saint, sinner are metamorphosed into his own existence.

स मुक्तो भवति ॥ ४१ ॥

And (then with one leap) he becomes Mukta.

पठेदेतानि सूत्राणि प्रातरुत्थाय देशिकः ।
आज्ञासिद्धिर्भवेत्तस्य इत्याज्ञा पारमेश्वरी ॥ ४२ ॥

The aspirant or the Guru who rehearses these Sūtras every early morning, attains accomplishment of his earnest inquiry. This is Lord Śiva's command.

In this concluding verse, the word 'Patha' represents 'Svādhyāya-Vidhi' of the Vedic seers. According to that Vidhi or method one has to centralize all his Studies and divert all his attractions toward the 'Sva' which means self. 'Path' does not mean mere reading in routine or daily exercise. It includes the awareness or realization of the self. Even in the ritual part of the Vedas, self is the locus of all the Yajñas and actions.

'Deshika' is a person who is quite senior and advanced in his learning yet has to attain Śivahood. So he is not the final authority on the subject. But his grasp of the subject is very keen.

'Ajña-Siddhi' does not encourage the aspirant to order or behave like a ruler king or administrator (or Indra). It is ruling others through the mind or love. Śiva-Guru never dictates terms to his disciples. Disciples follow his each and every wish at their own. No body in the world can disobey him because he has lost his all personal ego. So Śiva-Yogi has nothing to get from any one. All the sentient and insentients follow him without his order. That is a state of Ajñā-Siddhi in Tantra.

यश्चाचारविहीनोऽपि योवा पूजां न कुर्वते ।
यदि ज्येष्ठं न मन्येत नन्दते नन्दने दने ॥ ४३ ॥

A person, the Aspirant, even though he does not follow the

Kaula codes and modes of worship, and even though he does not consider Kaula faith supreme, does enjoy the heavenly pleasure in Nandana Gardens of heaven (Svarga) provided has passed through the Greatway.

That is the minimum achievement of the regular reader of these Sūtras.

Tantra

AN ETYMOLOGICAL & PHILOSOPHICAL INTERPRETATION

Interest in Indian Spiritual tradition has evoked intriguing responses in India and in the West. The different systems of Indian thought i.e. Nyaaya, Vaisesik, Yoga, Sānkhya, Vedānta, Mimānsā, Jain and Baudha have led the Western mind to discover bewildering range of contradictions within the systems of Hindu thought and vis-a-vis each other. People in the West as well as in India have been driven to discovering clues to riddling contradictions in Tantra. Tantra has often been misunderstood as a mere cult of spirituality or some times, it has been considered an appendage to various systems of thought. What is tantra, in fact, has not been understood despite the upsurge of current fad about it.

Although Tantra is, and has been, one of the main currents of Indian thought, it has not as yet received adequate critical attention. There are specific reasons for this. Tantra is not an independent philosophical system, rather, it expounds and elucidates other systems, i.e., Jainism, Buddhism, Vaishnavism, etc. Since Tantra has been regarded as mediating system, it has not been understood in its own right.

It explicates in terms of practical experience, the relevance of these systems. As Tantra primarily concerned itself with practical lived experience, the perversions of common people were projected into Tantra. It was condemned as an obscene and execrable system. It is an established historical fact that in mediaeval times the votaries of Siddhās and Nāthās did misuse tantra to exert their influence on everyday living of the community.

A proper evolution of Tantra literature in scientific terms will make it clear that Tantra can claim for itself an indepen-

dent identity as one of the systems of Indian thought. If we classify systems of Indian thought, Tantra represents the school of Realism, whereas other systems can be placed under the category of Idealism. It is imperative to repudiate the misconceived traditional classification of Indian thought into theistic and atheistic systems, and instead, examine and discuss these systems in terms of Idealism and Realism.

At the outset we should take the term 'spiritual' (ādhyātmika) as the nucleus of Indian thought where both the ideal and the real coalesce. The basis of Indian life has been a belief in spiritualism. But as Gita[1] puts it, Svabhāva is the spiritual, that is, Svabhāv is thingness, is the objective reality.[2] Kaviraj Gopi Nath has explicated Svabhāva-vād in his book 'Aspects of Indian Thought'. He says: "Under the name of Svabhāvāvād we may comprise almost all those modes of thinking which deny the principle of causality, more particularly efficient cause and assert the supremacy of the inherent or immanent nature of a thing. From what we have seen of Svabhāvāvāda we can well understand that it is a doctrine of unmitigated automatism, in the sense that all movements, within the organism and outside it, are held to proceed from the inherent necessity of the body rather than from an extrinsic principle of efficiency such as, personal Will or Adṛṣta."[3]

Jainism, Buddhism and the six systems of Indian philosophy can be termed spiritual. Chaarvaak system which later on became exclusively discursive and materialistic fell outside the sphere of the spiritual and therefore, could not flourish in this country. But the question arises whether there is available in Indian thought such a comprehensive form of 'the spiritual' in which both the realistic and idealistic modes of thinking can be harmonised.

The definition of the spiritual as Svabhāva is in complete accord with its etymological sense. In this context it will be worthwhile to examine the definition given by Puruśottamāchārya, the noted exponent of pure Non-dualism. He affirms that Svabhāvā is the prime cause of ontological change, and the Will of God by virtue of its being the root cause of change is Svabhāva.[4] This Will is manifest and objective as it is suprasensible and beyond perception. According to Shaakta texts

this Will has been designated as Shakti-potential. And Shakti is that which can transmute thought into energy and energy into thought. Because of this entelechy, the atoms or subtle forms of the five elements manifest themselves in gross form, resulting in the creation of the world. The old Sanskrit lexicographers while attempting an etymological elucidation of the term, the spiritual, have defined it as; "Self allied" or 'grounded in Self' that which is grounded in body, senses and Self or Brahman.[5] They have made it clear that neither self in itself, nor gross elements alone constitute the spiritual; in fact, it is an amalgam of the two. Brihadāraanyakopanishad[6] in the Sub-Chapter on Praan has defined 'self' as the subtle inner reality (अन्तर्यामिन्), while in sub-chapter on the body, it has described the manifest world as grounded in 'self' (Adhyātmika). One must rid of the illusion that the spiritual connotes only the abstract reality. The spiritual is the very basis of this world—its isness; is the matter-spirit complex. This is an organic whole and not a mere blend of the two.

Through vagaries of usage, the word spiritual is losing its original meaning and significance. Originally, the word (spiritual) had been so profoundly used that it implied and comprehended both the gnostic and the intellectual approaches. Achārya Shankar[7] in differentiating Kaal and Svabhāv maintains: "Kaal is that which causes changes in form (of the manifest), and Svabhāv is that which upholds the thingness of things." If we consider this claim of Shankar in the light of Gita's elucidation of Svabhāv, we cannot but conclude that the spiritual which is the ground and controller of the mainfold forms is bipolar. Through the medium of Yantras elucidating the bipolar nature of the Bindu and the consequent expansion of the objective world around, the Tantra has claimed it to be chitshakti. It is likened to the spider perched in the centre of its web in that it comprehends both spirit and matter. Seen in this light, the oft repeated charge that the spiritual signifies withdrawal, escapism and fatalism sounds as false as it is misconceived. To arrive at a total comprehension of Indian thought we must not attempt a uni-dimensional approach and lay overemphasis, in the traditional manner, on 'the spiritual' to the exclusion and deprecation of the objective and the mundane, or

like the west-oriented neophyte, despair of the spiritual and be cynical about it. Writings of Arthur Avlon and Kaviraj Gopi Nath and other minor commentators are only exploratory in character but they can be used in establishing Tantra as an independent school of thought in its own right.

Whatever newfangled associations the word Tantra has acquired need to be examined through a probe into the origin and evolution of its meaning. We are so accustomed to the Western categories of thought that we do not care to explore the cultural milieu in which our speculative mind functioned. Here is an attempt to unfold the significance of Tantra as an expression of Indian culture-Psyche. It is presumed in the following analysis that the Word is an emblem of consciousness of a culture; it crystallizes into language the working of social, psychological, historical and spiritual awareness. In order to understand what Tantra is one has to investigate the etymology of the word. Etymological analysis of Tantra is the only way to discover its significance and to arrive at an objective and balanced understanding.

The Tantric etymology explains the meaning of the word 'Tantra' in various ways and without jumping to conclude with finality the meaning of the word, a serious effort has been made to arrive at its basic significance.

In Yajurveda the sun-god is designated by the word "Tantrāyee"[9] 'Tantrāyee, as interpreted by Rāmānuja[10] is compounded of words, tantra and āyee, tantra means kāl-chakra and āyee means 'in motion.' In the post-vedic Yamal texts, while expounding Reality in terms of Mother-principle the word 'tantra' has been used as a polyvalent term. "Mother-goddess is the creator of tantra, is worshipped through tantra, is the lord of tantra, is the ultimate goal of tantra, is the knower of tantra, the end of tantra sādhanā, actually she is tantra herself"[11].

In the Brāhmanas and the Upanishads also the tāntric methodology can be traced in its seed form. Tāntric sādhanā is amply reflected in the rituals of sun-worship and in the philosophical tenets of Vaak Devi (goddess of speech). In the latter day Tantra the sun appears in the form of 'Bindu' and Vaak Devi in the form of Triangle.[12] In Chhandogyopaniṣhad in

accordance with Tāntric methodology the sun has been regarded as the Absolute Bindu and it has been claimed that the sun is Divine Honey, stratosphere is the slanting pole on which is hung Divine Honey, space is his hive, and rays are his children.[13]

Tracing the origin of the word Tantra, the Sanskrit Grammarians explain how this word has its root in 'Tan' meaning 'expand',[14] and with the addition of a suffix 'tra' meaning 'protect' it becomes Tantra, or has its root in 'Tatri', which means to hold (support) a clan, to which is added the suffix 'ghañ'. This postulate of the grammarians is not without substance but it need to be amplified. Because the word is dynamic and acquires new associations with the passage of time, if analysed accurately it evidences quite a few historical changes. If we associate 'Tantra' with 'tan', it will definitely mean the manifold expansion of reality and explain this process of creation. It seems that the Indian mind's preoccupation with the concept of Māyā has a deep rooted relation with this word. The word 'tantu' (meaning thread) with its root 'tan' came to be used for philosophical argument in vedic times; As Rigaveda bears witness, the explorative attempt to perceive the thread of 'Rt',[15] the cosmic reality has begun. Does this Vedic saying imply that reality and its expansion are by no means two distinct entities (as is commonly supposed) ? Likewise, the word tantu (thread) has been used to designate the progency of men. In Taittriyopanishad,[16] the Rishi advises his disciple not to break the thread (tantu) of progeny. Perhaps 'this' is no illusion because tantu is but the expansion of Reality and Reality is only a contraction of 'tantu' (manifold form). Advait Vedanta has tried to specify the relation between the two but because of over metaphysicalising it has become unintelligible. And the latter day Vedānta began to equate 'tantu' with māyā or unreality. And Reality that is in itself a gestaltan whole, indivisible, non-dual now appeared fragmented. To resolve this enigma, Vedānta resorted to sophisticated logical constructs and arguments. Similary Nāsdiya Hymn relates: "A slanting beam shot through the limitless vast."[17] This beam was but tantu of Reality. However, it became an enigma for the Indian philosophers. And for centuries the Indian mind has been busy

worklng out the relation between tantu and tantra. Tearing themselves free from metaphysical logomachies of the Vedāntists, the Tāntric āchāryas adopting an experiential approach tried to find a tenable explanation and, a lasting solution. This Tāntric vision exercised such a profound influence on the Indian thinkers that even the Advait Vadāntists and neo-Buddhists upheld Tantra as efficacious in experiential living, while in theory and ideology, they still affirmed the concept of māyā as inviolable. The result was that the cleavage between theory and practice continued to widen. Consequently, the robust Indian culture became devitalised and decadent.

Tantra has tried hard to mend this cleavage by building bridges between Dharma, Artha, Kaama and Moksha but with the passage of time it also fell prey to many misgivings and delusions. In fact, Tantra gave a new direction to Indians by stressing oneness of the external and inner reality. It forged a new way of emphasizing the outer reality only to prompt them to turn inward ultimately.[18] Involved in metaphysical politics, the idealists miscontrued Tantra's emphasis on living experience and made it out to appear as a repudiation of ultimate Reality and succeeded to an extent in bringing Tantra into disrepute. Tantra which in the beginning was an attempt to comprehend the totality of human existence (body-mind, matter-spirit) because of social ostracization fell a prey to perverse individual aberrations. In the elite society Tantra was looked down upon and subsequently, it acquired many perverse associations. However, it could not blunt its fundamental vision. Since Tantra was close to life principle, inspite of neglect and ostracization it did not die out. On the contrary, outstripping the varied and vast expanse of Vedic literature and uncritical condemnation, it spurted forth in faiths like Buddhism, Jainism, Mahachina, Saiva, Shākta, Vaishnava, etc. The reason being that, though it subscribed to the concept of oneness of Reality, it lay more emphasis on the manifold form of Reality. That is why, those who knew Tantra defined it thus: "What releases vibrations of manifold meanings when intoned once, is Tantra."[19] Because of its stress on the manifold forms and meanings it came close to the pluralistic system of Vaishesik, and because of its affirmation of the oneness of Reality it drew affinity with Vedantic

thought as well. Thus Tantra became a bridge between the two opposed systems of viewing Reality. No wonder, both dualism and non-dualism can count among its adherents many celebrated Tāntrikas.

Verily, the Real in order to realize its potential accomplishes evolution of the manifold forms. And as Tantra affirms, change in reality is not its extinction, rather, that is its basic character which constitutes its fullness. The tantra-tanu whole is the innate condition of Reality and one can realize it through self-surrender, experientially and not via logical analysis. When we view the sum and its rays in terms of differentiated relationship and not as one reality, we shall perforce exercise our intellect to establish such relationship. Thus Tantra equipoises the subjective and the objective views. This is manifested in the Tantra "Holding yoga in one hand and bhoga in the other". As Tantra puts it, "Sri Sundari Sādhana Tetparanam Yogasch Bhogasch Karasth eva". Tantra is that central Bindu whence the aspirant comprehends the upanishadic secret of Sambhuti and Asambhuti, vidya and avidya, the middle path of the Buddhists and Sāmarasya of the Saivites simultaneously.

If we go over the varied meanings of the word 'tantra' as given by various lexicographers,[20] such as mantra, siddhanta (Doctrine), Aushadhi (medicine) Kutumba-kritya (the household management), Rashtra (polity), it will be clear that Tantra is searching for order in manifest forms of Reality. That is why, Tantra tracing the filament of the worldly web, traverses all the labrynthine course, wants to rise above the Samskara net. The materialistic and psychological spheres are Tantra's starting point and Absolute Reality is its final goal. (The quest journey begins from the circumference towards the centre. The thread that binds these two becomes what in spiritual terms is called Kundalini, Inert, it lies buried in Moolādhar, for it cannot enter the subtlest void of the Susumna, the central nerve. But when awakened, it assumes the form of Siva-Shakti. When it is animated, from one thread of this 'creeper' shoot forth many filament which expand in to a mysterious 'tantu' (fabric). While describing the Navel centre, Shandilyopanishad[21] says: just as the spider on weaving the cobweb floats to and fro freely on the web, similarly prān moves about in the navel centre". If

the onlooker sees the spider from the point of view of the fabric then 'tantu' appears to be the basis of creation and the movement of the spider seems conditioned by the network ; and when he looks from the viewpoint of the spider, then it is the spider which creates the network. The problem with the intellectual is that he can establish real relationship with neither. Because of the dominance of egoism himself apart from the two and spits out now on interpretation now another, ad infinitum. In reality, the spider and the web are one, undifferentiated and indivisible. In the network of the web the spider is absolutely free and does what it likes. This very secret is presented by Kashmiri Saivism (Pratyabhijnya philosophy) thus ; "propelled by self-will Sivatattva, creating canvas from itself, unfolds itself in a spurt of colours."[22] This vision integrates all the three into one indivisible reality; the viewer, thing viewed and the vision. That is the secret of Tripurdaāh. (Burning of the three forts of an Asura by Shiva).

In view of the specific approach of the aspirant, Tantra has devised the three-fold method which should effectuate intellect's divorce from the ego, so it is impelled to devote itself to the Absolute. By making all other Indian systems Absolute-oriented it has resolved their contradictions. First view is dualistic which regards Reality and the manifest world as two different entities. The seeker who differentiates between the word and its meaning considers spiders and the web as two distinct entities. Intellect, caught up as it is in egoism, looks upon the image of Reality as though it were split in two. His dualist vision never gets steady. As a result, he remains invariably purturbed. But the nature of Reality remains unaffected by his vision. Ultimately, the immutable nature of reality forces him to change his view. By the grace of the Absolute he begins to find the way (to Reality). He directs his course away from Yantra to mantra. Consequently, he realizes the oneness of Reality, sometimes in the aspect of love and at other times, in the aspect of knowledge. Then the seeker's intellect begins to mature ; freed from the dominance of ego, he becomes aware of non-duality which is based on duality. This vision of non-duality takes the seeker one step ahead towards enlightenment. Although it is freed from the clutch of ego, yet the intellect in its subtlest form imposes

itself on Reality. Short of absolute consciousness, the intellect by virtue of its proximity to reality achieves a near state of bliss. Here he begins to experience a new vision. His psyche undergoes a sea-change ; he experiences fullness. His sensitivity gets accentuated and even the last little sign of duality upsets him. Vyās in his commentry on yoga has compared his sensitivity to the white of the eyeball.[23] The purpose of this sensitivity is that it takes him closer to Reality. Since his sensitivity makes him awfully restive, the seeker would not stick to this stage for long. To free himself from the subtlest form of the ego, he does not consciously lay off his earlier vision of duality or non-duality but on the contrary, like a fruit fully matured, it falls off automatically. Here Reality without any hindrance absorbs his melted ego into itself. Now the seeker no longer owes allegiance to either Reality or the manifest world; he is Reality itself.

In this entire process Tantra does not give precedence to Jnānamārga; rather, it commends direct contact in the form of experiential living and pursuades man to tranmute his rank intellectuality into wisdom. Though the Buddhist votries take a three-fold vow of Buddha, Dhamma, Sangha, the vow is predicated by "Sharnam gachhāmi", that is, they vow to take refuge in, come closest to, Reality. The Buddhist Tāntrics have signified this vision of totality in the form either of Shunya Bindu or of Chakra. Also the Shaivites have acclaimed this direct contact as Shāmbhvi vidyā. "This Shāmbhvi vidyā is like the secluded and faithful housewife while all other forms of knowledge are like a prostitute."[24] This is what the Buddhist Tāntriks call Tārāmahā Vidya.[25] Viewing all these three visions, Abhinavagupta in his annotations to Tantrālok explains that consciousness manifests itself in a three fold form-duality, non-duality in duality and non-duality. He has further more elucidated that Siva-state corresponds to duality, Rudra to duality-cum-non-duality and Bhairava to non-duality.[26] On the basis of these three visions Mahā-Siddhi Sār Tantra has classified Tantra into three divisions consisting of sixty four tantras each. Ashvakrāntā group conforms to the dualistic visions, Rathakranta group conforms the duality cum non-duality vision, and visnukrānta group conforms to the nondual vision."[2]

Why sixty four is another moot question to be seriously considered. Achārya Shankar in his Saundarya Lehari while eulogising the goddess says, "O goodess, Pashupati (Siva) by employing all the sixty four tantras is consolidating his lordship over the universe, but he is still subject to the pull of spiritual attainments (Siddhis); your tantra, however, is Swa-tantra (i.e. it transcends tantra)."[28] Do these sixty four tantras signify the sixty four skills or arts as propounded in Vātsyāna Kama Sutra ? If the answer be in the affirmative, then the words Tantra and Kalā (skill) draw close to each other. Kalā means 'Unit' or digit which merges in the whole. That is why, in Siva-sutra vimarsini it has been said : "That which is dissipated in sensual enjoyment is not kalā; kalā is that which transforms into bliss."[29]

On critically assessing the various aspects of the word 'tantra', there arises the moot question whether Tantra represents any systematic school of thought or not. In fact, to arrive at an answer, the word 'tantra' has to be viewed in different contexts in which it is used. The function of analysis proper is not to impose a definition but to examine the term with reference to different contexts in which it is used, so that a reader feels free to draw his own conclusion. In the introduction of the Panchatantra,[30] the word 'tantra' has been used to denote plot and a systematic branch of knowledge. Tantra can also mean a system. This vidyā has also been designated shāstra, in which case it will come to imply discipline, restraint, code. In Mahābhārta the word 'Lokatantra'[31] conveys the same meaning. From Mahābhārta it will appear that the word 'tantra' does not represent any one constituent; rather it is a complex of many constituents. When in the body form, it assumes the shape of yantra[32] and, when it enters the psychic chakra, it becomes mantra.[33] As Karkachārya puts it, Tantra is the organic complex of limbs.[34] And when it moves towards divinity, the form of God is materialised. In this way, beginning with quality Tantra welds the three visions into one vision.

Tantra manifests Reality in the form of chakras. Reality expands from the centre outward, but the seeker has to move from the circumference to the centre of the chakra. It is a movement in the reverse gear; that is why, it is called 'viloma' vision,

the anti-vision. In this lies its newness. Out of admiration for this uniquely fascinating mode the seekers have named it vāma-tantra. But the opponents because of its radical departure from orthodoxy, called it vāma-mārga. In fact, the word 'vāma' because of the different meanings associated with it, has been used in varied contexts. Basically it signifies Beauty, as is evidenced by the use of the word vāma (the beautiful woman who radiates loveliness). But because of adverse criticism, it has been used in the sense of 'inert', dirty and perverse. The orthodox thinkers of the man-dominated vedic culture by assigning woman subordinate position on the left of man, made her into an image of passivity.

The word 'Agama' has been used to denote Tantra. But unluckily, while explaining this word etymologically, modern western scholars have accepted the threefold break-up of the word into 'A' plus 'gam' plus 'a' implying that Tantra is the outcome of non-Aryan (cultural) influences. If we care to analyse 'Agama' on the basis of internal (textual) evidence, I am convinced that this misinterpretation can be rectified. The ancient exponents of Tantra have explained its etymological meaning in mythical terms. They say, "The thought current which has flowed from Shiva's mouth into the mouth of Pārvati and is beloved of Vāsudev is Agama."[35] This mythological etymology is suggestive of its affinity with the much-used word 'Apt' in ancient Indian philosophy. Thus Tantra acquires authenticity equal to that of the vedas. Secondly the word 'agama' denotes intuitive knowledge which is but the external form of divine wisdom.[37] In other words, wisdom directly descended from Shiva, is one with Shiva and therefore Real.

Bhartrihari who considers grammar to be Agama is also in agreement with this.[38] He explains how when natural or historical catastrophes have destroyed traditional knowledge, āgamas sprout from Veda in the seed form. And Agam is the fruition of Absolute knowledge which has been current since the beginning of time. Seen in this light the relation between veda, āgama and tantra is firmly established and the charge that Tantra and āgam are non-Aryan concepts sounds meaningless. Bhāskar Rai in Setu-Bandh, his commentary on 'Nityā-Sodasikārnava' has denounced Lakshmi Dutt who has in his commentary on Saun-

darya Lehari described some Tantras as non-vedic. Bhāskar asserts that those people who claim Tantras to be non-vedic talk nonsense, practise deception to create confusion, need to be ignored. Sixty four Tantras are akin to veda because they are but remnants of the upanishads.[39]

In his commentary on Swacchanda Tantra Kshem Raj has elucidated the meaning of Agam; he says that āgama is what brings the absolute into the ambit of the aspirant's experience.[40] Absolute knowledge dawns through the medium of Jnānshakti. Hence that Shakti is āgama, and verbal structure that propounds the Shakti principle or what is the medium or means of realizing Shakti is also āgama. Acharya Abhinava also corroborates it by saying that the words which radiate the divine effulgence of reality constitute Agama. In fact, Agama is related in one form or another with knowledge acquired through tradition or intuition. Abhinava Gupta has also confirmed that intuitive knowledge is Agama. He says that just as the formless ether generates thunder, similarly Siva who is serene, invisible, prime cause has created the verbal structure of Agama.[41]

From the beginning because of its dynamic outlook, ancient vedic thought has had radical movement so that the fundamental tradition be upheld in its original form and at the same time absorb those challenges rising from within the movements. This tendency got a fillip at the time Brahmin scriptures and the upanishads were written, wherein all the yajna rituals have been expounded in the style of Tantra shastra. In the upanishads the thought movements of the north and south were not regarded as opposed to each other; on the contrary, they were held to be complementary. Taking these two viewpoints into consideration it is said in vedic literature ; "A country in which white and black rivers merge. the divers attain to divinity."[42] The entire corpus of Tantra literature becomes the vortex in which all the varied currents of vedic and post-vedic thought are churned into a synthetic whole.

Notes

INTRODUCTION

1. "अइउण् । ऋलृक् । एओङ् । ऐऔच् । हयवरट् । लण् । ञमङणनम् ।
झभञ् । घढधष् । जबगडदश् । खफछठथ् । चटतव् । कपय् । शषसर् । हल् ।"
Aṣṭādhyāyī; Page 1 (see Śabdānuśāsanam)

2. लौकिकानां हि साधूनामर्थं वागनुवर्तते ।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥
Uttara Rama Caritam 1-10

3. "तदस्येदं वाचातन्त्या नामभिर्दामभिः सर्वं सितम्"
सर्वं हीदं नामनि इत्यादि श्रुतिभ्यः ॥
Māndūkya Up., Sambandha bhāṣya

4. "तवैवनाम्नाभवितायमग्निः" "त्रिणाचिकेतस्त्रिभरेत्य सन्धिं त्रिकर्मकृत्तरति जन्म-मृत्यू" । Katha Up. 1-16, 1-17, 18, 19

5. यज्ञाख्यः परमात्मा य उच्यते चैव होतृभिः
उपवीतं ततोऽस्यदं यस्मादयज्ञोपवीतकम् ॥
Karma Kānda Pradīpa, Page 170

6. "सर्वभूतैरविरोधः" Paraśurāma Kalp Sūtra 10-57

7. "जगन्नास्त्येवेति दृष्टिरपूर्णैव भृगूद्वह"
"एवं जगच्चिदात्मैकरूपं सत्यमुदीरितम्-"
Tripura Rahasyam (Jñāna-Khanda 22-100, 102)

8. "आचार्यकृतिनिवेशनाप्यवधूतवचोऽस्मदादीनाम् ।
रथ्योदकमिव गंगाप्रवाहपातः पवित्रयति" ॥
Benedictory verses of Bhāmati on Brahma Sūtra (Sānkara-bhāṣya)

9. धर्मार्थकामाः सममेव सेव्याः
यो ह्येकसेवी स जनो जघन्यः ॥
Mahābhārata (Sāntiparva) Page 4851

10. समत्वं योग उच्यते । Śrīmad Bhagavadgītā 2-48

11. समानोमन्त्रः समितिः समानी समानं मनः सहचित्तमेषाम् ।
समानं मन्त्रमभिमन्त्रये वः समानेन वो हविषा जुहोमि ॥ Ṛgveda 10-191-3

12. Dictionary of Philosophy, Page 307
13. (a) "उपास्तिरिति भावना" Svatantra Tantra
(b) "तर्क एवहि पराकाष्ठामुपगतो भावना इति"
Tantrāloka A 4, Page 13
14. भवानी भावनागम्या Lalitā Sahasranāma, Page 10
15. भावनानाम भवितुर्भवनानुकूलो भावयितुर्व्यापारविशेषः"
Artha Samgraha, Page 10-11
16. अस्मादेतद् विद्धि जगद्भावनामात्रसारकम् ।
अभाव्यमानं चैतत्तु लीयेत क्षणमात्रतः ॥
Tripurā rahasyam (Jñana Khanda) 13-98
17. संकल्पो भावना प्रोक्ता सिद्धासिद्धेति सा द्विधा ।
सिद्धिविकल्पासंभेदो विकल्पस्त्वेकनिष्ठितेः ॥ Ibid 14-7
18. तदैक्षत बहु स्याम प्रजायेयेति ॥ Chhāndogya Up. 6-10-3
19. (a) येनैव विषखण्डेन म्रियन्ते सर्वजन्तवः
तेनैव विषतत्वज्ञो विषेण स्फुटयेद्विषम् ॥
Sarahapāda, see Bauddha gāna aur dohā, Page 75
(b) येन येन निबध्यन्ते जन्तवो रौद्रकर्मणा ।
सोपायेन तेनैव मुच्यते भवबन्धनात् ॥"
Tantrāloka Ā. 5, Page 338
20. "अथातो ब्रह्मजिज्ञासा" Brahma Sūtra 1-1-1
21. यद्यत्कर्म करोमि तत्तदखिलं शम्भो तवाराधनम् ॥"
Śivamānasa pūja. Śloka 4
22. "अरुणां करुणातरङ्गिताक्षीं धृतपाशांकुशपुष्पबाणचापाम् ।
अणिमादिभिरावृतां मयूरैरहमित्येव विभावये भवानीम् ॥"
Mahā Tripura Sundarī Pūjā Kalpah, Page 3
23. समयांतस्था समयाचारतत्परा
Lalitā Sahasranāma, Page 9, Sl. 89
24. दक्षिणामूर्तिरूपिणी Ibid. Page 18 Sl. 192
25. "चैतन्यार्घ्यसमाराध्या चैतन्यकुसुमप्रिया" Ibid. Page 21 Sl. 222
26. वह्वृचोपनिषद् Vahvṛcopanisat. Mantra 3
27. अहं त्वमस्तिनास्तिकर्तव्यमुपासितव्यमित्यादिविकल्पानां
आत्मनि विलापनं होमः" Bhāvanopanisat, Sūtra 31.
28. कुलकुण्डालया कौलमार्गतत्परसेविता
Lalitā Sahasranāma. Page 14 Sl. 145
29. ककाराज्जायते सर्वं कामं कैवल्यमेव च ।
अर्थश्च जायते देवि तथा धर्मश्च नान्यथा ॥
ककारः सर्ववर्णानां मूलप्रकृतिरेव च ।
ककारः कामदा कामरूपिणी स्फुरदव्यया ॥
कमनीया महेशानि स्वयं प्रकृति सुन्दरी ।
माता सा सर्वदेवानां कैवल्यपददायिनी ॥ Kāmadhenu Tantra

30. उकारः परमेशानि अधःकुण्डली स्वयम् ।
पीतचम्पकसंकाशः पंचदेवमयः सदा ।
पंचप्राणमयः देवि चतुर्वर्गप्रदायकः ।" Kāmadhenu tantram
"उः शंकरो वर्तुलाक्षी भूतः कल्याणवाचकः ।"
Varṇoddhāra tantram

31. "लकारं चंचलापांगि कुण्डलीत्रयसंयुतम् ।
त्रिशक्तिसहितं वर्षं त्रिबिन्दुसहितं सदा ।
आत्मादितत्वसहितं हृदि भावय पार्वति ।।" Kāmadhenu tantram

32. कुलांगना कुलान्तःस्था कौलिनी कुलयोगिनी ।
अकुला समयान्तस्था.....।" Lalitā Sahasranāma

33. Saundraya laharī, (Introduction, Page 3) edited by Ananta Krisna Sāstri and Rāma Murthy, Madras 1957.

34. यो योनिं योनिमधितिष्ठत्येको
विश्वानि रूपाणि योनीश्च सर्वाः ।। Śvetāśvatara Up. 5-2.

35. (अ) "विरूपाक्षस्यजयिनीस्ताः स्तुवे वामलोचना."
Kāvya Prakāśa 10
(आ) वल्गुवागपि च वामलोचना"
Raghuvaṁśa of Kālidāsa 19-13
(इ) विश्वं वमति यस्मात्तद् वामेयं परिकीर्तिता"
Jñānārṇava tantra

36 Kaulopanisat Sūtra 25.

37. असंस्कृतं पशोः पानं कलहोद्वेगपापकृत्
मंत्रपूजाविहीनं यत्पशुपानं तदेव हि ।।
Commentry by Bhaskararai on Tripuropanisat. Page

38. साधको नियताहारः समाधिस्थः पिबेत्स्वयम् ।
न कदाचित् पिबेत्सिद्धो देव्यर्घ्यमनिवेदितम् ।
पानं च तावत् कुर्वीत यावता स्यान्मनोलयः ।
ततः करोति चेत्सद्यः पातकी भवति ध्रुवम् ।
Tantra rāja tantra, Page 39, edited by Arthor Alalon, Madras 1964

39. ललितोपाख्यानम् । Brahmāndapurāṇam, Page 170

40. लज्जाबीजाद्विश्वं निर्लज्जमम्बरे दधती ।
कामकलात्रह्माण्डे पिण्डाण्डे जयति सैव नादकला ।।"
Mahamanustata. Sl. 20

41. काममय एवायं पुरुषः स यथाकामो तत्क्रतुर्भवति, यत्क्रतुर्भवति
तत्कर्म कुरुते, यत्कर्म कुरुते तदभिसंपद्यते ।।"
Bṛhadāraṇyaka Up. 4-45

42. संकल्पमूलः कामो वै यज्ञाः संकल्पसंभवाः ।" Manusmṛti. 2-3 and 4

43. महाकालेनोच्चैर्मदनरसलावण्यनिरताम्"
"महाकालेन समं विपरीतरतातुराम्"

44. त्रिकोणं भगमित्युक्तं वियत्स्थं गुप्तमण्डलम् ।
इच्छाज्ञानक्रियाकोणं तन्मध्ये चिचनीक्रमम् ॥
Tantrāloka, see in the comment on Sloka 94

45. पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥ Bṛhadāraṇyak. Up. 5-1-1

46. See Bhāvanopanisat, Sūtras from 2 to 25.

47. "अन्तर्मुखसमाराध्या बहिर्मुखसुदुर्लभा"
Lalitā sahasranām Page 20, Sl. 214

48. नित्यं च रामचित्तत्वमिष्टानिष्टोपपत्तिषु ।
मयि चानन्दभावेन भक्तिरव्यभिचारिणी ॥
विविक्त देशसेवित्वमरतिर्जनसंसदि ।
अध्यात्मज्ञाननित्यत्वं तत्वज्ञानार्थदर्शनम् ॥"
Brahmānda purāṇam, Lalitopākhyānam, Sloka 80-81

49. शैवानामपि शाक्तानां चक्राणां च परस्परम् ।
अविनाभावसम्बन्धं यो जानाति स चक्रवित् ॥
Lalitā Triśatīstava, Sl. 103

50. भोगो योगायते सम्यक् पातकं सुकृतायते ।
मोक्षायते च संसारः कुलधर्मे कुलेश्वरि ॥ Kulārṇava tantra

51. प्रागस्वाप्समिति प्रबोधसमये यः प्रत्यभिज्ञायते ।
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ।
Dakshiṇāmūrtistotram, Sl. 6

52. "असन्निहितविषयत्वं च स्मृतिरूपत्वं सन्निहितविषयत्वं च प्रत्यभिज्ञानम् ।"
See Bhāmati on adhyāsabhāṣya of Śankara on Brahma Sūtra

53. "प्रतीपमात्माभिमुख्येन ज्ञानं प्रकाशः प्रत्यभिज्ञा.....स्वात्मावभासो हि न अननुभूतपूर्वो विच्छिन्नप्रकाशत्वात् तस्य ।.....प्रत्यभिज्ञा च भातभासमानरूपाऽनुसन्धानात्मिका .... नूनं स एव ईश्वरोऽहमिति"
Īśvarapratyabhijña vivṛti vimarśinī

54. शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं ।
न चेदेवं देवः न खलु कुशलः स्पन्दितुमपि ॥
Saundaryalahari. Sl. I

55. "तस्य च स्वातन्त्र्यमानन्दशक्तिः तच्चमत्कार इच्छाशक्तिप्रकाशरूपताचिच्छक्तिः' आमर्शात्मकता ज्ञानशक्तिः सर्वाकारयोगित्वं क्रियाशक्तिः ।"
Īśvarapratyabhijñā vimarśini 1-1-7

56. "अभेदोपायमात्रोक्तशांभवं शाक्तमुच्यते भेदाभेदात्मकोपायं भेदोपायं तदाणवम् ।"
Tantroloka I.230

57. "त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम् ।
उर्वारूकमिव बन्धनान्मृत्योर्मुक्षीय मामुतात् ॥"
Rudrāṣṭādhyāyī. Ch. 6 mantra 5

अथशिवसूत्राणि

1. "आत्मैवेदं सर्वमिति तद्विजिज्ञास्व"

Chhāndogya Up. 7-15-2

2. "आत्मात्वं गिरिजा मतिः सहचराः प्राणाः शरीरं गृहम्"

Siva mānasapūja, Sl. 4

3. "आत्मलाभात् न परम्"

ParaśurāmaKalpa Sūtra. 1-28

4. चैतन्यं चित्क्रियारूपं शिवस्य परमस्य यत् ।
स्वातन्त्र्यमेतदेवात्मा ततोऽसौ परमः शिवः ॥

Śiva Sūtra Vārtika 1-1-8

5. "चेतयते इति चेतनः सर्वज्ञानक्रियास्वतन्त्रः तस्य भावः चैतन्यं
सर्वज्ञानक्रियासम्बन्धमयं परिपूर्णस्वातन्त्र्यमुच्यते ।
तच्चपरमशिवस्यैवभगवतः अस्ति ।
अनाश्रितान्तानां तत्परतन्त्रवृत्तित्वात् ।"

Śiva Sūtra Vimarśiṇī 1-1

6. (अ) "तस्मादविद्यावद्विषयाणि—एव प्रत्यक्षादीनि प्रमाणानि शास्त्राणि च ।"

Adhyāsa bhāṣya of Śankara on Brahma Sūtra

(आ) त्रैगुण्यविषयाः वेदाः"

Śrīmad Bhagavadgītā 2-45

7. (अ) आत्मन्यनात्मताज्ञानं ज्ञानं पुनरनात्मनि ।।
देहादावात्ममानित्वं द्वयमप्येतदाणवम् ।
मलं स्वकल्पितं स्वस्मिन्बन्धः स्वेच्छाविभावितः ।।

Śiva Sūtra Vārtika 1-2-15, 16

(आ) स्वातन्त्र्यहानिर्बोधस्य स्वातन्त्र्यस्याप्यबोधता ।
द्विधाणवमलमिदं स्वस्वरूपापहानितः ।।

Īśvarapratyabhijñākārikā, āgamādhikāra-3

8. ज्ञानशक्तिः क्रमेण संकोचात् भेदे सर्वज्ञत्वस्य किंचिज्ज्ञत्वाप्तेः अन्तःकरण बुद्धीन्द्रियतापत्तिपूर्वमत्यन्तं संकोचग्रहणेन भिन्नवेद्यप्रथारूपं मायीयंमलम् ।

Pratyabhijñā hṛdayam Page 25-26

9. क्रियाशक्तिः क्रमेण भेदे सर्वकर्तृत्वस्य किंचित्कर्तृत्वाप्तेः कर्मेन्द्रियरूप संकोचग्रहणात्पूर्वमत्यन्तं परिमितताप्राप्ता शुभाशुभानुष्ठानमर्यं कार्ममलम् ।

Ibid

10. अप्रतिहत स्वातन्त्र्यरूपा इच्छाशक्तिः संकुचिता सती अपूर्णम्मन्यतारूपं आणवं मलम् ।

Ibid

11. "सर्वकर्तृताशक्तिः संकुचिता कतिपयार्थमात्रपरा ।
किंचित्कर्तारमम्मुं कलयन्ती कीर्त्यते कला नाम ।"

Ṣat trimśattatva Sandoha. 8

12. सर्वकर्तृत्वसर्वज्ञत्वपूर्णत्वनियत्वव्यापकत्वशक्तयः क्रमशः कलाविद्यारागकालनियतिरूपतया संकोचिताः भवन्ति ।।

Pratyabhijña hṛdayam

13. कलेति कायमाविश्य परिच्छेदकरीनृणाम्"

Śiva Sūtra Vārtika 1-3-9

14. See Footnote No. 10.
15. See Footnote No. 8.
16. See Footnote No. 9.
17. Here the Vāk or Speech is Compared with a Cow in the Heaven namely Kāmadhenu. All the puruśārthas (i.e. Dharama, Artha, Kāma and Moksha) flow from her four teats.
18. "उद्यमोऽन्तः परिस्पन्दः पूर्णाहंभावनात्मकः ।
स एव सर्वशक्तीनां सामरस्यादशेषतः'।।"

Śiva Sūtra Vārtika 1-5-34

19. "भरणाद्रमणाद् वमनाद्"

Ibid 1-5-35

20. तीक्ष्णंदष्ट्रमहाकाय कल्पान्तदहनोपम ।
भैरवाय नमस्तुभ्यमनुज्ञां दातुमर्हसि ।।

Durgā Sapta Śatī, Page 11

21. "मार्ताण्ड भैरवाराध्या"

Lalitāsahasranāma, Page 19, Sl. 204

22. (a) जाग्रत् (i) "इन्द्रिय दशक व्यवहृतिरूपा या जागरावस्था"

Varivasyā yahasya, 1-37

(ii) ज्ञानं बाह्याक्षजं जाग्रत् । इन्द्रियैरर्थोपलब्धिर्जागरितम्रतदभिमान्यात्मा विश्वः"

See Pañcikaraṇam of Śankarācārya

(b) (i) ये तु मनोमात्रजन्या असाधारणार्थविषयाः विकल्पाः स एव स्वप्नः

Śivasūtra Vimrśini 1-9

(ii) अन्तःकरणचतुष्कव्यवहारः स्वाप्निकावस्था

Varivasyā rahasym 1-38

(iii) करणेषूपसंहृतेषु जागरित संस्कारज: प्रत्यय: सविषय: स्वप्न: तैजस: ।

Pañcikaraṇam of Śankara

(c) (i) आन्तरवृत्तेर्लयतो लीनप्रायस्य जीवस्य वेदनमेव सुषुप्ति:

Varivasyā rahasyam 1-39

(ii) वृत्तिसामान्याभाव एव सुषुप्ति:

Vārtikakāra (Sureśwara)

(iii) सर्वप्रकारज्ञानोपसंहारे बुद्धे: कारणात्मनाऽवस्थानं सुषुप्ति: । एतदभिमान्यात्मा प्राज्ञ:

Pañcikaraṇam of Śankara

(d) (i) तुर्यावस्था चिदभिव्यंजकनादस्यवेदनं प्रोक्तम्

Varivasyā rahasyam 1-40

(ii) एवगीयपूर्णतया तन्नित्याप्यानन्दशक्तिप्रधानं तुर्यम्

Tantrāloka A 10, Sl. 185 (see comment)

23. See Footnote No. 22(a)(i),

24. स्वप्नस्थानोऽन्त:प्रज्ञ: सप्तांग एकोनविंशतिमुख: प्रविविक्तभुक् तैजस: ।

Māndukyopaniṣat, mantra 4

25. See Footnote No. 22(b)(i).

26. See Footnote No, 22(c)(iii).

27. "सौषुप्तं प्रलयोपमम् ।"

28. "वृत्तिसामान्याभाव एव सुषुप्ति:"

See Footnote No. 22(b)(ii)

29. See Footnote No. 22(c)(iii).

30. See Footnote No. 22(c)(i).

31. "वीराणामिन्द्रियाणमीश्वर: स्वामी मन्थानभैरवसत्तानुप्रविष्टो मथ्नाति । तत्तद्वेद्यं स्वात्मान्तर्लीनं कृत्वा पिण्डीकृत्य उत्थापयति स एव स्वच्छन्द-भैरव: ।"

Śiva Sūtra Vimarśinī, Page 100 and 104

32. "तुर्यावस्था चिदभिव्यंजकनादस्य वेदनं प्रोक्तम्"

Varivasyā rahasyam 1-40

33. "रसौ वै स: । रसंह्येवायं लब्ध्वाऽनन्दीभवति"

Taittirīya Up. 2-7

34. "रसे सारश्चमत्कार: सर्वत्राप्यनुभूयते ।
सर्वत्राद्भुतमेवाह कृती नारायणोरसम् ।।"

Sāhitya darpaṇa 3-3 (com.)

35. "हृदयं नाम निर्वचनप्रसिद्ध्यापि स्वहृदयआत्मेत्यवगन्तव्यम् ।"
Chāndogya Up. 8-3 (Śankara)

36. (क) मैत्रेय्यात्मनो वा अरे दर्शनेन श्रवणेन मत्या विज्ञानेनेदं सर्वंविदितम् ।"
Bṛhadārṇyaka Up. 2-4-5

(ख) यनेदं सर्वं विजानाति तं केन विजानीयाद् विज्ञातारम् अरे केनविजानीयात् ।
Ibid. 2-4-14.

(ग) अतर्क्या खलु ये भावाः न तांस्तर्केण योजयेत् ।

(घ) नेषा तर्केण मतिरापनेया
Kathopaniṣad 1-2-9

37. ईश्वरो बहिरुन्मेषः निमेषोऽन्तः सदाशिवः
सामानाधिकरण्यं च सद्विद्याहमिदंधियोः ।।
Īśvarapratyabhijñā Kārikā 3-3

38. मलोद्भवं शक्तिचक्रं यतस्तन्मयतां गतम् ।
तस्मिन्नेवाव्यये तत्वे विलीनं परिभावयेत् ।।
See dīpikā tīkā on Yoginī hṛdaya 1-55

39. "मननात्तत्त्वपदस्य त्रायत इति मन्त्रः ।"
Prapañcasāra 5.2

40. "ज्ञानशक्तिः स्वातन्त्र्यशक्तिः पूर्णाहंविमर्शात्मिकाशक्तिश्चसंवित् ।"
Śiva Sūtra Vimarśinī, Page 104

41. मधुलुब्धो यथा भृंगः पुष्पात्पुष्पान्तरं व्रजेत् ।
ज्ञानलुब्धस्तथा शिष्यः गुरोः गुर्वन्तरं व्रजेत् ।।
Dīpikā (tīkā) on Yoginī hṛdaya 1-4

42. मंत्रगुरौमनुशक्तिर्गुप्ता रोहतिफलति च वप्तर्युप्ता ।
पुस्तकमन्त्रैर्मस्तकभारं निवहन्नंधो वेद न सारम् ।।
Mahāmanustavan Sl. 35

43. "वाचं धेनुमुपासीत्"
Bṛhadāraṇyaka Up. 5-81

44. "वैखरी विश्वविग्रहा"
Yoginī hṛdaya 1-40

45. सर्वे वर्णात्मकाः मन्त्राः ते च शक्त्यात्मकाः प्रिये ।
शक्तिस्तु मातृका ज्ञेया सा च ज्ञेया शिवात्मिका ।।
See Śiva Sūtra Vimarśinī 2-3 (quoted from Śrītantra-Sadbhāva)

46. अर्न्तनिरंतरनिरिंधनमेधमाने मोहान्धाकारपरिपन्थिनि संविदग्नौ ।
कस्मिंश्चिदद्भुतमरीचिविकासभूमौ विश्वं जुहोमि वसुधादि शिवावसानम् ।।
Setubandha tīkā on Yoginī hṛdaya 3-110 and 111

47. "विद्यां चाविद्यांयस्तद् वेदोभयं सह ।"

Īśopaniṣat 11

48. अततीत्यतएवात्मा ततः सोऽणु प्रकीर्तितः ।
"संकोचदणुतायोगात् चित्तमात्मेति लक्षितम् ।"

Śiva Sūtra Vārtikam 3-1-4, 7

49. चित्रिणीनाडीवर्णनम्—"तन्मध्ये चित्रिणी सूक्ष्मा बिसतन्तुसहोदरा।"

Śatcakra Vivṛti, Page 80

50. आसनेनरुजोहन्तिप्राणायामेन पातकम् ।
विकारं मानसं योगी प्रत्याहारेण सर्वदा ।।

Vāsiṣtha Samhita

51. "स्थूलस्वरूपसूक्ष्मान्वयार्थवत्त्वसंयमाद् भूतजयः ।" योगसूत्र 3-45

52. तन्मे मनः शिवसंकल्पमस्तु ।

Rudrāstādhyāyī (from Yajurveda) Ch. 1—Sivasamkalpa Sūkta

53. तत्सवितुर्वरण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात् ।

Yajurved, Ch. 36—Mantra 3

54. विन्दुः शिवात्मको बीजंशक्तिर्नादस्तयोर्मिथः ।
समवायः समाख्यातः सर्वागमविशारदैः ।।

Sāradā Tilakam 1-9

55. "तत्रावधानं चित्तस्य भूयो भूयो निवेशनम् ।"

Siva Sūtra Vārtika 3-15-58

56. "जाते समरसानन्दे द्वैतमप्यमृतोपमम् ।"

57. "यदालोक्याह्लादं ह्रदइव निमज्ज्यामृतमये ।"

Siva mahimnah stotram Sl. 25

58. शिवः शक्त्यायुक्तो यदि भवति शक्तः प्रभवितुम् ।
न चेदेवं देवः न खलु कुशलः स्पन्दितुमपि ।।

Saundarya Laharī, Sl. 1

59. जन्मानिसन्तु मम देव शताधिकानि ।
माया न मे विशतु चित्तममोघहेतुः ।।

Skand purāṇam (Brāhma Khanda—Brahmottara Khanda) 17-45

60. "हकारादिष्वकार उच्चारणार्थः ।"

Siddhānta Kaumudī Sanjñā prakarana

61. "यत्र त्वस्यसर्वमात्मैवाभूत"

Bṛhadāraṇyaka Up. 2-4-14

62. बिन्द्वर्धचन्द्ररोधिन्यः नादनादान्तशक्तयः । व्यापिनीसमनोन्मन्यः"

Varivasyā rahasyam 1-12, 13

63. "पृथङ्मन्त्रः पृथङ्मन्त्री न सिद्ध्यति कदाचन"

Śrī Kantha Samhita

64. जनिपालनधर्मत्वात् जप इत्यभिधीयते"

Śiva Sūtra Vārtika 3-27-115

65. 'या स्थितिश्चिन्मयाहंता विश्रान्त्यात्मा च यो लयः।"

Śiva Sūtra Vārtika 3-31-133

66. यत्रोपरमते चित्तं निरुद्धं योगसेवया।
यत्र चैवात्मनात्मानं पश्यन्नात्मनि तुष्यति।"

Śrīmad Bhagavadgītā 6-20

67. "आयुक्तः कामकारेण फलेसक्तो निबध्यते।"

Ibid, 5-12

68. "सैव पुरत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासयन्ती देशकालवस्त्वन्तर-सङ्गान् महात्रिपुरसुन्दरी वै प्रत्यक्चितिः"

69. "जहां जहां दृष्टि परेर, तहं तहं कृष्ण स्फुरेर।

70. विशुद्धज्ञानदेहाय त्रिवेदी दिव्यचक्षुषे।
श्रेयः प्राप्तिनिमित्ताय नमः सोमार्धधारिणे॥

Durgā Sapta Satī, see Kīlaka stotram

BHAVANOPANIṢAT

1. रसासृङ्मांस मेदेवस्थिमज्जाशुक्राणि धातवः॥
2. See "Śiva Samkalpa Sūkta" Rudrāṣṭādhyāyī
3. ओं पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते। Bṛhadāraṇyak Up. 5-1-5
4. See Chandogya Up. 3-1
5. See Taittirīya and Bṛhadāranyaka Ups.
6. This description of prāṇās is given according to the Vedantika text entitled 'Vedāntasāra' of Sadānanda, Published by Advaitā āśrama Ramkṛṣṇa matha. 1974.
7. "भुक्तस्य परिणामहेतुरुदर्यम्"।

Tarka Samgraha. See description of Tejas

8. मासाब्दयुगकल्पेषु गताऽगम्येष्वनेकधा।
नोदेति नास्तमायाति संविदेषा स्वयंप्रभा॥

Pancadaśī. 1-7

9. "स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात्" Śrīmad Bhagavadgītā 2-40

KAULOPANIṢAT

1. Bṛhadāraṇyaka U. 1-4-2, 3.
2. "चिन्मयी परमानन्दा विज्ञानघनरुपिणी"। Lalitā Sahasranama. Page 11
   "आब्रह्मकीटजननी वर्णाश्रमविधायिनी"। See Page 12
3. See Śiva Sūtrāṇi.
4. अविद्यायां बहुधा वर्तमाना वयं कृतार्था इत्यभिमन्यन्ति बालाः।
   यत्कर्मिणो न प्रवेदयन्ति रागात्तेनातुराः क्षीणलोकाश्च्यवन्ते ॥
   Mundaka U. 1-2-9
5. मधुलुब्धो यथाभृंगः पुष्पात्पुष्पान्तरं व्रजेत।
   ज्ञानलुब्धस्तथा शिष्यो गुरोर्गुर्वन्तरं व्रजेत ॥
   See Dīpikā on Yoginī hṛdaya. 1-4
6. नरवद् दृश्यते देवि श्रीगुरु पापकर्मणा
   शिववद् दृश्यते लोके भवानि पुण्यकर्मणा ॥ Kulārṇava T. 13
7. See Śrīmad Bhagavadgītā Ch. 2.55-61.
8. विद्या ह वै ब्राह्मणमाजग्राम गोपाय मा शेवधिष्टेऽहमस्मि।
   असूयकायानृजवेऽयताय मा ब्रूया वीर्यवती यथास्याम ॥
   Nirukta. 2-1-4
9. स्वमातृयोनिवद्गोप्या विद्यैषेत्यागमा जगुः।
   ततोऽपि गोपनीया मे सर्वपूर्तिकरी स्तुतिः ॥
   Lalitāmbā triśatīstāvah. Sl 11
10. "इदं गुह्यतमं शास्त्रम्" Śrīmad Bhagavadgītā 15-20
11. Īśopanisad. 4 "अनेजदेकं मनसो जवीयो .....।"
12. Ibd, 8.

i

TANTRA

1. "स्वभावोऽध्यात्म मुच्यते"। See Bhagavadgītā 8.3
2. "इतरनिरपेक्षं वस्तुस्वरूपं, हेत्वन्तरनिरपेक्षो वस्तुधर्मः।
   See the word स्वभाव in Sarvatantra Siddhānta Padārtha lakshaṇa Samgraha of Gauri Shankar Bhikshu, Vikrama Samvat 2016.
3. Gopinath Kaviraj, Aspects of Indian thought, page 46 and 51. 1966

4. परिणामहेतुत्वं तल्लक्षणम् ।
5. "आत्मनः सम्बद्धं अथवा आत्मानमधिकृत्य अथवा देहमिन्द्रियादिकमात्मानं" See word अध्यात्म in Sarvatantra Siddhānta Padārtha lakshaṇa Samgraha of Gauri Shankar Bhikshu.
6. Bṛhadāraṇyaka Up. 5.12.1 5 14.4.
7. कालो नाम भूतानां विपरिणामहेतुः ।
   स्वभावो नाम पदार्थानां प्रतिनियता शक्तिः ।
   See Comment of Śankar on Śvetaśvatara Up. 1-2.
   "यथोर्णनाभि सृजते गृह्णते च" (Mundak Up. 1-7). The idea is very close to the Śakta's Keelaka Mantra "ददाति प्रतिगृह्णाति नान्यथैषा प्रसीदति"
8. In the Upaniṣads God's act of creation and annihilation is compared with the act of spider's act of ejecting the web and swallowing it back at its own will.
9. तन्त्रायिणे नमः 38, कं० 12 ।
10. तन्त्रे कालचक्र एति निरन्तरं गच्छति इति तन्त्रायी ।
    See Rāmānuja's Vedadīpa 4-2-22.
11. (a) तन्त्रकृत्तन्त्रसम्पूज्या तन्त्रेशी तन्त्रसम्मता ।
    तन्त्रेशा तन्त्रवित्तन्त्रसाध्या तन्त्रस्वरूपिणी ॥
    (b) सर्वयन्त्रात्मिका सर्वतन्त्ररूपा मनोन्मनी ।
    सर्वमन्त्रस्वरूपिणी ॥
    See Lalitā sahasranāma stotram. Page 11
12. Ṛgveda yajurveda and Saam Veda or the three forms of speech e.g. Pashyanti, Madhyma and Vaikhari constitute the angles of the triangle.
13. आदित्यो वै देवमधु । तस्य द्यौरेव तिरश्चीनवंशोऽन्तरीक्षम् अपूपः । मरीचयः पुत्राः" See Chhandogya Up. 3-1
14. Famous lexicographer Amar Singh gives only three meanings of the word Tantra in Amarakosha "तन्त्रं प्रधाने सिद्धान्ते सूत्रवाये परिच्छदे" which means-main doctrine, weaver and cloth. But other lexicographers have given about ten meaning of which the following is quite important, which means to expand or expose the main doctrine.
    तनोति विततानर्थान् तत्त्वमन्त्रसमन्वितान् ।
    त्राणं च कुरुतेयस्मात् तन्त्रमित्यभिधीयते ॥
    See Vācaspatyam
15. "ऋतस्य तन्तुर्विततः"—Ṛgveda. 9-73-9
    ऋतस्य तन्तुं मनसा मिमानः"
16. "प्रजातन्तुं मा व्यवच्छेत्सि"—Taittiriya Up. 1-11-1

17. तिरश्चीनो विततोरश्मिरेषाम्—Ṛgveda 10-129-5
18. Tantra repudiated the view of the extremists both the Vedantists and Buddhists that this world is unreal or Maya. It maintained that to treat the world as Maya or unreality is the Ignorance' and to treat the world as manifestation of Shiva is the real knowledge.
"सर्वंमायेति यज्ज्ञानमज्ञानम् । सर्वंशिव इति ज्ञानं ज्ञानम्" ।
Tripura rahasyam
19. सकुदुच्चरितत्वे सत्यनेकार्थबोधकत्वम् तन्त्रत्वम्" ।
See Sarvatantra Padārtha Lakshaṇa
also compare the definitions of Tantra given by ritualists in Kātyayan Śraut Sūtra "Simultaneity of many actions is Tantra.
कर्मणां युगपद्भावस्तन्त्रम् 1-7-1
20. See Vācaspatyam
21. तन्तुपञ्जरमध्यस्था लूतिकायथाभ्रमति तथा चासौ प्राणश्चरति 1·4-4
22. स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति—Pratyabhijñā hṛdayam. 2
23. "अक्षिपात्रकल्पो हि विद्वानिति"
See Comment of Vyāsa on Yogasūtra. 2-15
24. या त्वियं शाँभवी विद्या गुप्ता कुलवधूरिव ।
अन्यास्तु सकलाः विद्याः केवलं गणिकाः स्थिताः ॥
25. तारकत्वात् सदा तारा लीलया वाक्प्रदायतः ।
उग्रापत्तारिणी यस्मादुग्रतारा प्रकीर्तिता ॥
Bhāratīya Pratīka Vidyā by Janārdan Miśra. Page 202, 1959.
26. तन्त्रं जज्ञेरुद्रशिवभैरवाख्यमिदं त्रिधा ।
भेदेन भेदाभेदेन तथैवाभेदभागिना ॥
27. Please see "Introduction to Tantrābhidhān by A. Avalon.
28. See Saundarya Laharī's verse 31 and also Lalitā sahasra nāma stotram in which Goddess is worshiped with sixty-four tatvas.
चतुःषष्ट्युपचाराढ्या चतुषष्टिकलामयी
महाचतुःषष्टि कोटि योगिनी गणसेविता ॥ श्लोक 110
29. सम्भोगे यस्याःविश्रान्तिः सा कला न कला मता ।
लीयते परमानन्दे ययात्मा सा परा कला ॥
30. "तन्त्रैं पंचभिरेतच्चकार सुमनोहरं शास्त्रम्"
See Pañcatantram. Introduction, Sloka 3
31. श्रुत्वा त्वं प्रतिपद्यस्व प्राज्ञःसह पुरोहितैः ।
आपद्धर्मार्थकुशलैः लोकतन्त्रमवेक्ष्य च ॥ Mahābharatam 1-103-26

32. Yantra is a visual paradigm, and an aid to realise that body is the structural manifestation of Shakti principle. Yantra is equal to Yam (to control) trai (to protect) plus the suffix (da). That is, the body preserves, controls and harnesses Śakti.

33. Mantra is a sound structure, vibrational rhythm to realize Śakti principle. Vasugupta in his Shivasutras recommends that mind when aware is Mantra 'चित्तंमन्त्रः' 2-1

34. तन्त्रमंगसंहतिः

35. She, the Goddess is Vāma, because She ejects the universe. विश्वं वमति यस्मात् तद् वामेयं परिकीर्तिता—
See Jñanārṇava tantram

36. आगतः शिववक्त्रेभ्यो गतेश्च गिरिजानने ।
मतं च वासुदेवस्य तस्मादागम उच्यते ।। See Vācaspatyam

37. प्रतिभानलक्षणा इयं शब्दभावनाख्य व्यापारः ।।
See Īśvara Pratyabhijña Vimarśinī. 2-3

38. See Vaakya padiya, annotation on 1-134

39. तन्त्राण्यवैदिकानीत्यादि तत्प्रतारकभ्रान्तान्यतरजल्पितत्वादुपेक्ष्यम्..... ...
तन्त्राणामुपनिषच्छेषत्वात् । See Setubandha 22/1

40. आ समन्तात् गमयति अभेदेन विमृशति पारमेशं स्वरूपमिति कृत्वा परशक्तिरेवागमः तत्प्रतिपादकस्तु शब्दसन्दर्भः तदुपायत्वात् शास्त्रस्य—Svacchandodyota. Patala 4.

41. अमूर्तादिगगनाद्यद्वन्निर्घातो जायते महान् ।
शान्तात्संविन्मयात् तद्वत् शब्दाख्यं शास्त्रम्.....
Īśvara Pratyabhijña Vimarśinī 2-3

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